

DOCTOR OF PHILOSOPHY

A composer's search for a distinctive voice in an era of musical diversity

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PhD by Portfolio
Volume 1 - Critical Overview
(A Composer's Search for a
Distinctive Voice in and Era of
Musical Diversity)

By
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May 2009



The work contained within this document has been submitted
by the student in partial fulfilment of the requirement of their course and award

A COMPOSER'S SEARCH FOR A
DISTINCTIVE VOICE IN AN ERA OF
MUSICAL DIVERSITY

CRITICAL OVERVIEW
IN SUPPORT OF THE PORTFOLIO OF EVIDENCE
SUBMITTED TO COVENTRY UNIVERSITY

BY ROBERT RAMSKILL

FOR THE AWARD OF PhD BY PORTFOLIO

MAY 2009

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Introduction

The output submitted in this portfolio manifests the composer's search for a distinctive voice in an era of musical diversity.

From my total output of some sixty original compositions (see Appendix 2 on page 71) seven have been selected for inclusion here. The reasons for their selection will be explained more fully in later sections of this overview but I feel it would be helpful to outline briefly the thinking behind their selection at the outset. Essentially the first three compositions here are works that I consider to be mature and successful ones despite the fact that they each inhabit a very different sound world from the others to the extent that the listener might, with some justification, doubt that they could have been written by the same composer. Their very lack of any hint of a unified line of progression from one work to the next graphically demonstrates the point, to be further developed later, that the process of sifting through potential compositional influences with a view to developing one's own original voice is often more protracted and difficult for composers active from around the mid-point of the 20th century onwards than it was for earlier generations of composers. In the past young composers would make their first attempts within a comparatively settled musical environment in which there would be at least some semblance of agreement about what musical techniques and forms would represent the 'norm'. The first three compositions in the portfolio epitomise three very different possible routes I had been investigating as part of the 'sifting' process mentioned above. The remaining four compositions have then been selected to demonstrate how a synthesis of these contrasting approaches was attempted and, in my view, successfully achieved. The table overleaf summarises the stylistic issues involved.

THE PORTFOLIO AT A GLANCE

| TITLE | YEAR | INSTRUMENTATION | PERFORMANCE DETAILS | PREDOMINANT STYLISTIC FEATURES | PREDOMINANT INFLUENCES |
|------------------------------|------|-------------------------------|--|--|---|
| CHAMELEON | 1982 | PIANO SOLO | Performed twice by Julian Hellaby in Coventry 1982. Later commercially recorded on CD (on the ASC label) and several subsequent performances nationwide including London. | Post-serialism | Boulez Berio Reich |
| JAZZ SONATINA | 1985 | PIANO SOLO | Performed by Julian Hellaby in Coventry 1985. Later commercially recorded on CD (on the ASC label) and many subsequent performances nationwide including London. | Jazz and Latin-American. | Brubeck Miles Davis Bach |
| NOCTURNE | 1987 | PIANO SOLO | Performed by Eileen Sier in 1987 and several other performances . Also many performances by Julian Hellaby nationwide, including London. Later commercially recorded on CD (on the ASC label) | 20 th century tonal | Chopin Hindemith Bartok Messiaen |
| TUBA CONCERTO | 1992 | TUBA FULL ORCHESTRA | Several performances by Colin Sneade and the Coventry Youth Orchestra, including on tour in Czechoslovakia. Several subsequent performances in the version with piano accompaniment. Also separate movements set at various times as test pieces at Grade 8 and Diploma level. Programmed in the 2009-10 season of the Warwickshire Symphony Orchestra. | A fusion of “serious” and Jazz styles. | Bach Bartok Hindemith Bernstein |
| A JAZZ SEQUENCE | 1993 | VIOLIN + PIANO | Performed 1993 by Rosalind Page and Julian Hellaby. Revised version performed in 2000 at the Purcell Room in London by Adam and Catherine Summerhayes who also recorded it commercially (on Sargasso). | ‘Classical’ and Jazz fusion. | Brubeck Miles Davis Bach Brahms |
| PIANO CONCERTO | 1998 | PIANO CHAMBER ORCHESTRA | Commissioned by the Leamington Chamber Orchestra and performed by them and Julian Hellaby. | Classical and Jazz fusion. Also some Latin-American influences. | Ravel Gershwin Debussy Mozart |
| 3 BAGATELLES FOR 2 PIANOS | 2004 | TWO PIANOS | Performed by Julian Hellaby and Peter Noke in many venues across the country. Recently commercially recorded. | Classical and Jazz fusion, again with notable Latin and also Spanish influences. | Debussy De Falla Bach Charlie Parker |

The following commentary also sets out to argue and demonstrate how this eventual synthesis produces an entry point and increased accessibility for a wide audience spectrum whilst still maintaining musical integrity. The central focus of my work has been to develop a strong and original musical style which is contemporary and yet true to the traditions of “Classical” music, and the intention of the overview is also to interpret how the portfolio of work evidences this.

I would now like to develop further the point raised at the beginning of this introduction concerning the difficulties contemporary composers may experience in assimilating potential influences. In 1974 the music critic Meirion Bowen, in reviewing a concert for the Guardian, reflected in the following plaintive terms on the multiplicity of stylistic possibilities available to a composer in the late 20th century:

“A concert of nine new works at the ICA could easily provoke the average music lover into demanding some kind of musical Esperanto. For many idioms and approaches to composition were represented here...” (*The Guardian*, 16th July 1974)

The dilemma facing composers today (even more so than in 1974) is not simply that so many musical styles are available as potential starting points - all the great repertoire of classical music from previous eras; the many branches of ‘modern classical’; the bewildering array of genres and sub-genres of popular music and jazz; ‘world music’ – but that all this music, through 20th century advances in recording technology, is so *readily* available.

One approach a composer may adopt in order to rationalise this ‘bewildering array’ is to decide to follow one particular path and ignore (wilfully or otherwise) all others. This

approach is perfectly exemplified by Pierre Boulez (b. 1925), one of the leaders of the avant-garde after World War 2. It is relevant to consider his attitude in a little detail because it set the tone for the musical world during my formative years as a composer. Pierre Boulez and his fellow avant-garde composers were determined to make a fresh start musically after World War 2 and agreed that the way to achieve this was to develop Schoenberg's 12 note system beyond its application to the pitch element of music to include other musical 'parameters' such as rhythm, dynamics and timbre leading to the method of composing known as total serialism. In 1952 Boulez wrote:

"Since the discoveries of the Viennese [Schoenberg, Berg, Webern] all composition other than with 12 notes [i.e. Schoenberg's system] is useless." (*The Score*, Feb. edition, 1952)

Boulez was thus able to narrow the potential influences on his compositional style drastically. Though such a stance might have, at best, turned out historically to be a purely personal and harmless one (and one beneficial outcome was that it enabled Boulez to proceed to produce some of the undisputed masterpieces of the 20th century), the fact is that, on the contrary, it exerted a wide influence on the direction of new music for a considerable time afterwards. During the 1960s in particular, the UK's leading commissioner and champion of new music, the BBC, under the leadership of William Glock (Controller of Music from 1959 until 1972), appeared to take Boulez's pronouncement literally, and during these years composers (including some leading figures) who did not subscribe to the 'serial' approach were sidelined. The vestiges of this attitude still influence much of the teaching of composition in the UK's universities and conservatoires.

Though I too went through a phase (between 1972 and 1982) of writing ‘post serial’ music (the first piece offered for consideration in the attached portfolio – *Chameleon* for Piano – is one such) I found the restrictions of writing this way unsatisfactory in the long term and felt a need to embrace a wider range of possibilities in order to arrive at a mode of expression more in keeping with my musical personality. Though I do not disown the compositions from this period (and, incidentally, thoroughly appreciate, as a listener, the best examples of work in ‘post-serial’ vein by the greatest exponents of the idiom, such as Harrison Birtwistle) I would consider them to represent, for me, a transitional phase. An important aspect of this change of direction after 1982 was the ambition to communicate more immediately with listeners. I have always been sympathetic to the view expressed by Mozart (in a letter to his father in 1782 in relation to his new piano concertos, K413-415) as to what might be an ideal philosophy regarding the composer’s relationship with a potential audience:

“ there are passages here that only connoisseurs can fully appreciate – yet the common listener will find them satisfying as well.....” (Spaethling 2000:336).

My own struggles to find this distinctive, contemporary yet approachable mode of expression are typical and representative of those experienced by many others. Indeed it is apparent that not all of even the most renowned 20th century composers have been able to show the consistent line of development that may be thought by the purist to be the ideal. Obvious examples of composers of this type (amongst many) would include Igor Stravinsky, Arvo Pärt and, closer to home, the British composer Peter Maxwell Davies some of whose later works (like *An Orkney Wedding, with Sunrise* of 1985) have a broad

appeal in their use of folk inspired elements in stark contrast to the uncompromising early works of the late 1960s (such as *Eight Songs for A Mad King*) with their expressionistic use of modernist devices.

These introductory remarks reinforce the point that I have not always found easy solutions to the stylistic dilemma facing the contemporary composer and my changes of direction (as exemplified by the first three pieces in this portfolio) may be disconcerting for the listener. However, I intend to make a case in the sections that follow that a distinctive musical personality provides the connecting thread even between those works which contrast most strongly in their external stylistic qualities.

In order to clarify the central thrust of the commentary ('the composer's search for a distinctive voice in an era of musical diversity') I have considered it appropriate, in the following section on the autobiographical context for the portfolio of evidence, to dwell on the stylistic influences to be observed in music written well before the period covered in the portfolio since many aspects of these early works form a basis for the more mature expression found in the portfolio compositions.

1. Autobiographical context for the portfolio of evidence.

Early influences

In order to appreciate how my work as a composer has achieved an individual stylistic synthesis, thus creating increased accessibility for audiences comprised of a wide range of listeners with varying levels of musical knowledge and experience, it is necessary to understand how this synthesis has come about and what its principle elements consist of. My first attempts at composition were made during the early 1960s. My models at that time were entirely from the classical genre (in the general sense of that term – more precisely they were, initially, the Romantic composers, in particular Chopin) and I would have been largely unaware of the ongoing debates about the direction contemporary music should be taking. Nor, at this stage, would I have considered the question of where my influences might have come from. I relied purely on instinct as to what really appealed and was eager to hear and play as much music as possible. In this quest I drew upon two primary sources: Firstly there was the radio (we had no record player at home). Radio proved to be a boon, for, though it is possible to seek out particular composers on the radio one of the great appeals, then and now, is the potential element of surprise and discovery when switching on at random. One of my early recollections is of being captivated by music which I discovered, years later, to be *España* (1883) by Chabrier. Another vivid recollection was first hearing, in 1967, one of the greatest pop songs, unannounced, on Radio Luxembourg – the Beatles' *A Day in the Life*. I doubt that it

would have made quite the same tremendous and lasting impression it did had I had advance warning and prior information.

The second great resource came from my discovery that Leeds Central Library (just a short walk from my school) had a superb music section. I was delighted to find that I could borrow scores of all the keyboard (and other) works of the great composers and attempt to play them at leisure. Later I would seek out orchestral scores for works I was about to hear when I started attending orchestral concerts at Leeds Town Hall. Here, for one shilling per concert, I got to hear many of the great orchestras of the world as well as all the standard orchestral repertoire.

The main early influence on my composing was undoubtedly the music of Frédéric Chopin. Discussing Chopin quite recently with another aficionado, a black musician, I was entirely in sympathy with his succinct assessment of the music's appeal - "Chopin's got soul"!

I would attribute at least two constant features of my writing to this early influence:

- 1) The prominent place that writing for piano has occupied in my output, and with it an ability to write idiomatically for the instrument, and also with what I believe to be a genuine understanding of the piano's capabilities (see Meirion Bowen's comments in his review of "Quodlibet" for the Guardian in 1974 on p.45).
- 2) The central importance of colourful and expressive harmonies in my compositions. Chopin was highly original in his approach to chromaticism and dissonance and these features made a great impression.

Next we come to the music of Johann Sebastian Bach, possibly the principal and overarching influence permeating my compositional output. My juvenilia contains many instances of two part inventions, fugues and concerti grossi (and so on) inspired by his example. Bach's work represents the crowning glory of the development of the western major/minor key system which still forms the basis for most of the music written today. Technically the aspect of my own compositions which has most obviously been inspired by Bach's example can be seen in a continuing effort to maintain an equilibrium between counterpoint and harmony.

There are two further seminal influences on my writing, and these are also of major importance when we consider the question of breadth of audience accessibility. Whilst still at school I had two great musical enthusiasms of a non-classical variety which would eventually give my writing the contemporary relevance it so far lacked. These were the music of Brubeck and the Beatles. Brubeck may not appear in any jazz aficionado's list of great figures (though his standing seems much enhanced in recent years) but I was drawn to the sounds of jazz on the radio and found the transcriptions of Brubeck's piano music an excellent introduction to essential jazz idioms.

The Beatles, like Bach, came along at exactly the right moment historically to bring together a number of musical developments and crown the achievements of others, thus setting standards against which all successive generations of rock-pop musicians have to be measured. As Wilfred Mellers has commented: "Numerically and commercially the Beatles were the most successful rock-pop musicians; artistically they were also the best" (Mellers 1973:16).

The key to their stature is not only found in individual songs or albums but also in the fact that they constantly explored new musical territory, spinning off in directions which, though unpredictable, were, when they happened, inevitable. This, linked to the maintenance of a very high quality of material, explains why I found their example inspirational.

Student works

My years as a music student permitted the opportunity to explore even further the musical legacy of the great classical composers, whilst opening up a hitherto unexplored, rich cornucopia of musical possibilities in the form of works by the leading 20th century composers including Debussy, Stravinsky, Bartok and Schoenberg.

I developed an unfashionable interest in the music of Paul Hindemith (1895-1963). On encountering such works of his as the *Konzertmusik for Piano, Brass and Two Harps* of 1930 it became apparent that his musical language was more capable of ‘personalisation’ than those of the other composers just mentioned. It was a chromatic, but not atonal, language which allowed strong dissonance and consonance to co-exist in a way which seemed logical, not random, and also genuinely of the 20th century.

My attraction to Hindemith’s music is also significant in retrospect when we address again the central themes of stylistic synthesis and of audience accessibility; it may well have been that even then, unconsciously, I was in sympathy with Hindemith’s musical philosophy, a philosophy of Gebrauchsmusik that saw the composer as artisan, able to

create a work of apt and fitting style, and also of high quality, for whatever the occasion or for whatever his commissioner, or indeed the forces he was writing for, required.

Thus equipped, I was able, at this transitional stage to develop a musical language within which I felt I could communicate with clarity and immediacy.

Three beginnings to works written during this period show various characteristics of the emerging style:

Ex 1: Track 1 on CD2 From: Prelude for Piano (1968)

Scherzando

Piano

The musical score is for a piano piece in 2/4 time. The first system is marked 'f' (forte) and features a Scherzando tempo. The melody in the right hand consists of eighth and sixteenth notes, while the left hand has a simple bass line. The second system is marked 'ff' (fortissimo) and features a more complex texture with chords and a more active bass line.

Ex. 2 – see below.

Ex 2; Track 2 on CD2

From: Rondo for Piano, Flute, Clarinet and Bassoon (1969)

Molto Allegro

Piano



Ex. 3; Track 3 on CD2

From: Sonatina for Piano (1970)

Adagio ♩ = 84

Piano



The first feature to note is the imitation with which each piece starts and the neo-classical counterpoint which then follows. This was not a conscious mannerism but shows how the influence of Bach continued to permeate my composing despite the different harmonic language. Revisiting these beginnings now I am also struck by the fact

that each piece launches straight into the main musical material without preamble or introduction of any kind. The first example also indicates a jazz influence in the particular kind of syncopated rhythms it uses. The jazz influence is particularly apparent in a passage in the middle of the Prelude with its left hand split 10ths (in the style of stride pianists like Fats Waller).

Ex.4; Track 4 on CD2

The musical score is for a piano piece, labeled 'Piano' on the left. It is in 2/4 time. The first system begins with a piano (*p*) dynamic. The right hand has a melody with syncopated rhythms, including eighth and sixteenth notes. The left hand plays a bass line with split 10ths. The second system starts with a mezzo-forte (*mf*) dynamic. The right hand continues the melodic line with some grace notes and accents. The left hand features a series of chords and a final sustained chord marked *ff* (fortissimo).

Harmonically the second and third examples show different uses of Hindemith-inspired quartal harmony, and the interval of a Perfect 4th also features strongly in the melodic writing of the Sonatina. An example from the second movement of the Sonatina again shows contrapuntal elements to the fore in this angular (but strict!) canon at the 4th below.

Ex. 5 – see below.

Ex. 5; Track 5 on CD2.

Allegro

Piano

The musical score is written for piano and is in 2/4 time. It is marked 'Allegro'. The first system is labeled 'Piano' and 'p secco'. The music features a combination of jazz rhythmic features and fourth-based harmonic and melodic writing. The notation includes various chords, scales, and melodic lines in both the treble and bass staves.

The combination of jazz rhythmic features and fourth-based harmonic and melodic writing occurs again in the first theme of the Piano Concerto of 1971 (this is actually the orchestral introduction to the first movement reduced for piano).

Ex. 6 see below

Ex. 6; Track 6 on CD2

Allegro ♩ = 144

Piano

mp

mf

mp

f

The final chord here indicates a merging of jazz influences harmonically as well as rhythmically with its blues inspired major/minor quality. Quartal harmony features prominently in late 1950s and 1960s jazz, most famously, perhaps, in *So What* from Miles Davis' 1959 album *Kind of Blue*. I was not aware of having heard the track at that point but no doubt had made a subconscious connection between similar harmonic practices in jazz and some contemporary 'classical' music of the period.

Post graduate student compositions and beyond.

It was whilst studying for the degree of M.Mus. that my compositions first branched out in a new direction as a result of my greater awareness of and interest in the avant-garde

movement that was by now dominating the British new music scene. Whilst I could never sympathise with Boulez’ outright dismissal of alternative modes of expression I felt strongly that now was the right time for me to engage with some personal experimentations in modernism of a more extreme type than before. This actually suited the expressive intentions I had at the time – all my music was abstract and had a tendency towards spikiness or even aggression, and yet, paradoxically, the music never lost an essential idiomatic richness of harmony and colour. My composition tutor, Professor Ian Parrott, characterised this approach by referring to his liking for “Ramskill’s wild piano music”. The “Three Piano Pieces” were the first work I produced in a fiercely dissonant Boulez-influenced style. To give some sense of the kind of sound world of these early post-serial pieces here is a short passage from the piano introduction to my Trumpet Sonata of 1972.

Ex. 7; Track 7 on CD2

Piano

Presto ♩ = 192

8va - - -

The musical score is for a piano piece, likely a trumpet sonata introduction. It is written in 3/4 time and features a complex, dissonant, and post-serial style. The tempo is marked 'Presto' with a quarter note equal to 192 beats per minute. The score includes various dynamic markings: *ff*, *ffff*, *ffz*, *mf*, *f*, and *pp*. The notation includes triplets, slurs, and accidentals. The score is written in 3/4 time and includes various musical notations such as triplets, slurs, and accidentals. The score is written in 3/4 time and includes various musical notations such as triplets, slurs, and accidentals.

Though this seems to capture the authentic flavour of the idiom, and the Trumpet Sonata was always successful in performance as a result of its flamboyant energy and drama, I

had concerns (as also mentioned in the introduction) about my ability to ‘personalise’ the basic aspects of the post serial style whereas this had not seemed problematic with the Hindemith-inspired works discussed previously. Indeed this highlights one of the great difficulties confronting composers at the time. Although the leading lights who had created this language (Boulez, Stockhausen, Berio) were able to develop a strong individual voice within the restrictions of serialism many who followed (perhaps, in some cases, not because of an inner compulsion to pursue this path but because of their fear that failure to do so would render their compositions, in Boulez’s word ‘useless’) were unable to repudiate convincingly, through their compositions, the charge that the results were essentially anonymous.

So, over the next ten years of composing in this way my main preoccupation was to find various means of personalising the language. Two small examples of elements which became ‘fingerprints’ of my compositions during this period indicate the ways in which I sought to do this. One is a dramatic or colouristic device whereby sounds (timbres or harmonies) appear from ‘behind’ other sounds which have hidden or camouflaged them. It could be that this idea was suggested to me by the ‘klangfarbenmelodie’ (‘melody of tone colour’) of the 2nd Viennese school (as in *Farben* – colours - from Schoenberg’s Five Orchestral Pieces Opus 16 (1909) in which sustained chords change colour [i.e. instrumentation] imperceptibly).

Ex. 8 see below.

Ex. 8

2 Flutes,
Clarinet,
Bassoon,
Solo Viola

Cor Anglais,
Muted Trumpet,
Bassoon,
Horn,
Solo Double Bass

The musical score for Ex. 8 is a piano accompaniment in 4/4 time, key of D major. It consists of two staves. The right hand plays a series of chords, each held for a full measure before being released. The left hand plays a series of chords, each held for a full measure before being released. The chords are: D major (first measure), E major (second measure), F# major (third measure), G major (fourth measure), A major (fifth measure), B major (sixth measure), C major (seventh measure), and D major (eighth measure). The notes are released one by one, creating a sense of tension and release.

Just as influential though would be knowledge of such interesting colouristic devices as the one shown in the following example (from the end of the piano piece *Papillons* [1831] by the romantic composer Robert Schumann). Here notes of a held chord are released one by one until just a single one remains.

Ex 9.

Piano

ppp

The musical score for Ex. 9 is a piano accompaniment in 4/4 time, key of D major. It consists of two staves. The right hand plays a series of chords, each held for a full measure before being released. The left hand plays a series of chords, each held for a full measure before being released. The chords are: D major (first measure), E major (second measure), F# major (third measure), G major (fourth measure), A major (fifth measure), B major (sixth measure), C major (seventh measure), and D major (eighth measure). The notes are released one by one, creating a sense of tension and release.

Though there may be an element of a conjuring trick about these devices they can be most effective in ensuring the listener's interest at key moments of a piece like the beginning or the climax. They also have the potential to be used in a variety of ways so that it is possible to avoid the danger that their use becomes just a mannerism.

Examples from my own output include the Trumpet Sonata mentioned above in which the trumpet enters on a quiet long note beneath yet another violent discord from the piano. So the trumpet note is heard sounding though its beginning was not audible. Here is another example of the ‘emerging sound technique’ from my piano piece *Quodlibet* from 1974. At the climax of the first section of the piece a chord (which was held silently by the middle pedal at the start) has gradually become ‘activated’ by the musical events of the first 34 bars. The chord is then repeated sharply five times and from each is retained a different component from within the chord is held so that a melodic shape appears:

Ex 10; Track 8 on CD2



A further example of this idea comes at the start of an orchestral piece of 1975 entitled *Chameleon* (not to be confused with the later piano piece of the same title already referred to above). Here a solo clarinet presents a sinuous melodic line and as it reaches its final A flat the ‘colour’ changes as violins take over the same pitch:

Ex. 11; Track 9 on CD2



The opening section then continues in this way by handing the melodic line over from one instrument to another so that it constantly changes ‘colour’.

The second commonly recurring feature of my compositions from this period is borrowed from a procedure associated with so called minimalist works of the period. Minimalism could be seen on at least one level as reaction against some of those features of the post serial style of composition that proved most daunting for the average listener.

Specifically these included the elements that (in the interests of the breaking with tradition as Boulez and the avant-garde intended) could be seen as *negative* – the rejection of tonality; the spurning of rhythmic continuity so that any feeling of constant pulse was to be avoided; the abandonment of any traditional melodic development in favour of a constantly changing, restless, athematic approach. Terry Riley’s *in C* (1964) had opened the door to a new look at tonality and the possibility that repetition of material, rather than constant change could provide the basis of a new music which whilst being fresh and non-traditional would seek to communicate with ‘the average music lover’ (Meirion Bowen’s phrase - see p. 5) in a way not achieved (or even attempted) by most post serial composers.

The feature to which I am referring is commonly known as ‘phasing’ and is used as the procedural basis of such compositions as *Piano Phase Music* by Steve Reich (1967).

I heard an explanation of this process on BBC Radio in 1973 when a young American conductor spoke about the way some U.S. composers were now using very simple, tonal materials as a basis for their work. The example he gave, which made a great impression on me, was of a simple six note phrase played on the piano which he proceeded to repeat over and over again but with a second part, playing the same phrase, gradually falling a

little further behind in time on each repetition and producing some aurally intriguing results in the process. Here is what he played:

Ex. 12; Track 10 on CD2



I had no interest in ‘converting’ to minimalism but I sympathised with some of its aims (particularly those of re-engaging with a normal concert-going audience) and I felt that it was possible to integrate my own take on phasing at certain moments of a composition. Such passages might (because of the element of repetition) provide moments of relative calm amongst the otherwise turbulent restlessness and constant change of the surrounding material. They might also allow some suggestions of tonality to make an appearance, again as a contrast to the otherwise atonal harmonic style. An early attempt to do something on these lines occurs in a piece already referred to earlier – *Quodlibet* of 1974. The passage provides contrast and repose but is audibly linked to material which has gone before as it extracts some melodic potential from the dissonant chord seen in Ex. 8 above.

Ex. 13 see below.

Ex.13; Track 11 on CD2)

'Motto chord' **Lento** ♩ = 104

Piano

The musical score is for a piano piece. It begins with a 'Motto chord' in the left hand, consisting of a triad of notes (F, A, C) in the bass and a triad of notes (B, D, F) in the treble. The tempo is marked 'Lento' with a quarter note equal to 104 beats per minute. The score is written for piano and includes a 'pp' (pianissimo) dynamic marking at the end. The piece is in a key of B-flat major and a 4/4 time signature. The score is written for piano and includes a 'pp' (pianissimo) dynamic marking at the end.

A sequence of works then followed in the next few years which explored such possibilities further and were also notable, in the context of my previous compositions in which the piano had always featured heavily, in that none of them involved piano at all.

To illustrate this point these included:

Las Ruinas Circulares (1975) a setting of a translation of the short story by the Argentinian writer Borges for Soprano, Flute, Clarinet, Trumpet, Cello, Guitar and Percussion.

*Charivari** (1975) for Brass Quintet

Winter Piece (1976) for Mixed Choir, 2 Clarinets, Trumpet, Horn and Tuba

*Prelude for String Quartet** (1977)

Five Lyrics for Soprano and Viola (1978)

Eine Kleine Windbandmusik (1979)

A Birthday Celebration for Chorus and Orchestra ** (1981)

The works with single asterisk, plus the piano piece *Quodlibet*, mentioned above received a measure of national recognition through performances given under the auspices of the Society for the Promotion of New Music at venues including Southampton University, the ICA Cinema in London, The Royal College of Music and York University. The *Birthday Celebration* received a performance in Birmingham Town Hall after being submitted to a Composers' Platform panel. Though there appeared to be something of a well defined sense of direction behind this compositional activity, the concerns about musical language to which I referred earlier were still present. The fact is that, simultaneously with the writing of pieces just listed I was also developing an alternative mode of expression in response to a demand for 'educational' works that I had encountered since taking up a post as Lecturer at the Coventry School of Music in 1975. Other composers have responded differently to the challenge of writing worthwhile music for children but I simply could not reconcile the mode of expression I had developed for my 'serious' works with the demands of writing (say) a suite of pieces for a beginners' string orchestra. At the same time I had a genuine interest in the whole prospect of writing music which young performers would find stimulating, rewarding and challenging. My solution was to develop a style based on my interests in jazz and popular music.

This musical 'split personality' found very clear and public expression when, within a short space of time early in 1982, I had first performances in Coventry of two commissioned works at opposite ends of the spectrum. They were firstly *Chameleon* for Piano, which was written for my colleague, Julian Hellaby and then a few weeks later *Rumpelstiltskin*, a 45 minute cantata for children's choir and wind band performed by the

Coventry Junior and Senior choirs accompanied by members of the city's youth orchestra and conducted by Brian Chappell.

2. Chronological description tracing the development of the portfolio of evidence.

The attached portfolio of evidence consists of seven pieces composed between 1982 and 2004.

The brief descriptions below demonstrate chronologically my search for a distinctive voice in a period of musical diversity and also my path towards a stylistic synthesis which increases listener accessibility and enables the music to communicate. More detailed analytical commentary is reserved for the appropriate points in section 3 below.

1982 CHAMELEON – A Tone Poem for Piano (CD1 Track 1)

On being asked to write a substantial work for performance by my colleague at the Coventry School of Music, Julian Hellaby, I was able to return to composing for piano after a period of some seven years in which I had written for combinations which excluded it. I also returned for inspiration to an idea I had first explored orchestrally in 1973 but which still seemed to offer more potential for musical characterisation. This concerned the musical possibilities of the creature defined in Collins dictionary as “1. a lizard of Africa and Madagascar having the ability to change colour, and 2. (fig.) a changeable or fickle person”.

The resulting work was the culmination of my ‘post-serial’ style, and for reasons outlined elsewhere, was also the final work of this type. The piece was performed only twice in 1982 and then had to wait almost twenty years for a revival in the form of a CD recording and a series of live performances which provided a welcome extension (for me at least) of the *Chameleon’s* life span.

1985– JAZZ SONATINA for Piano (CD1 Tracks 2,3 and 4)

Following the successful performance of *Rumpelstiltskin* (see p.24 above) I was asked to write a succession of jazz influenced pieces for various local ensembles from Beginner String Groups through to the Coventry Youth Orchestra. From the point of view of the stylistic debate central to this document one of the most interesting requests came from Julian Hellaby who, in commissioning a second work from me, specified that he would like a work “in your jazz style”. The contrast with the preceding work, *Chameleon*, could hardly be greater. The immediate, accessible, tonal idiom of the piece, together with its exuberant virtuosity ensured the piece a more immediate acceptance than had been the case with *Chameleon* and also many more repeat performances.

1987 – NOCTURNE for Piano (CD1 Track 5).

Together with the preceding two works the Nocturne makes a notable contribution to the modern piano repertoire. This piece is yet another departure stylistically but one which ultimately provides the link between the ‘serious’ and the ‘jazz influenced’ styles thus paving the way for the more consistent style of the four remaining items in the portfolio. The spur to composition here was a commission from the London-based pianist Eileen Sier. Eileen was a Chopin specialist so this fact inspired me to produce a contemporary take on one of Chopin’s most characteristic forms – the piano Nocturne. Neither the post serial nor the jazz influenced modes of expression seemed appropriate here and the starting point was to take an unused idea from my earlier Hindemith inspired period and re-think it in what I would consider to be a far more mature and expressive way than

would have been possible when I first produced it circa 1970. The piece was performed many times by Eileen. That other great champion of Ramskill piano music, Julian Hellaby, has also taken it into his repertoire and given it many performances. The harmonic language developed here (tonal, but chromatic and dissonant) has close links with the style which forms the basis of the remaining four portfolio items. The description 'jazz influenced' could also be applied to these works so that at last, a real sense of continuity is apparent between consecutive works.

1992 – CONCERTO for Tuba and Orchestra (CD3 Tracks 1 and 2)

The writing of music for piano has clearly been a major theme in my compositional development but a secondary one (though much less apparent within the pieces selected for this portfolio) is that of writing for brass instruments. The vast majority of my published 'educational' music is for brass instruments (see p. 76 for details) and a high percentage of the arrangements I have written for BBC's Songs of Praise programmes (for details see p.79 below) have had the accompaniment of brass ensemble. It was therefore logical that I should wish to write a major work for Tuba when there lived in Coventry, for a number of years, a true virtuoso of the instrument, Colin Sneade. The resulting piece is highly demanding in terms of technique and stamina and has had regular performances (in both its orchestral and piano accompaniment versions) since its composition. A serious work, it combines jazz influences (rhythmically and colouristically) with an abrasive harmonic style foreshadowed in the Nocturne.

No professional recording is yet available of the piece. A recording of a performance given by Colin Sneade and the Coventry Youth Orchestra is presented here to give some idea of the effect of the piece.

1993 A JAZZ SEQUENCE (CD1 Track 6 plus CD3 Track 3)

Another work written for local performers (Rosalind Page, violin and Julian Hellaby, piano) this piece is lighter in tone than the Tuba Concerto but still represents a substantial piece of work with classically based structures and motivic links between the three movements. A revised version of the first movement was made in 1999 to meet the conditions of the UK and Eire competition for new violin and piano works. In this form (Jazz Impromptu) it was performed by Adam and Catherine Summerhayes in the finals of the competition in December 2000 at the Purcell Room in London. This is the version given here on CD1 Track 6. (For non-professional recordings of movements 2 and 3 please listen to CD 3 track 3).

1998 CONCERTO for Piano and Orchestra (CD3 Tracks 4 and 5)

Another substantial exploration of jazz idioms within a classical framework, this work was commissioned by the Leamington Chamber Orchestra with Arts Council funding. It has so far had three public performances but I have confidence that the Concerto's rhythmic and melodic appeal will ensure further performances in future.

No professional recording is yet available but a live recording by the Leamington Chamber Orchestra with Julian Hellaby as soloist can be heard on CD3 Tracks 4 and 5.

2004 3 BAGATELLES FOR 2 PIANOS (CD1 Tracks 7-9)

This was another Arts Council funded commission and presented an opportunity to add a new work to the relatively small repertoire of music for two pianos. Again jazz idioms dominate with a distinctively Latin flavour being apparent in the 3rd Bagatelle. It may be noted that since *Chameleon* all the subsequent pieces presented here have had abstract titles so the use of sub-titles for each movement here may seem uncharacteristic in that context. There is no programmatic intention here as the titles came as an afterthought following my realisation that the 2nd Bagatelle had a distinctly Spanish quality. I therefore entitled it *La Mezquita de Córdoba* (the Mosque at Córdoba) after one of my favourite Spanish locations. Titles for the other movements then seemed to be called for so the 1st Bagatelle became *Below Freezing* (as a result of my own perception of its extreme ‘coolness’!) and number three became *O Frabjous Day* (to quote Lewis Carroll’s exclamation of great joy in ‘Jabberwocky’ from *Through the Looking Glass*) as I could not imagine writing a more cheerful, exuberant piece than this.

3. An evaluative description of the originality of each output.

CHAMELEON – A Tone Poem for Piano

Though the last in my line of ‘post serial’ compositions my assessment of *Chameleon* is that it is also a worthy culmination of my efforts in this field. It draws together many of the harmonic, textural, timbral and procedural strands with which I had been working for a decade and arguably achieves what had always appeared most difficult within this idiom – an individuality of expression. There are many aspects to this individuality but I should like to draw attention briefly to three aspects of the piece which, perhaps, indicate it most clearly.

a) Harmonic variety.

Within the essentially atonal language still pursued here a greater harmonic range is achieved than is normally associated with this idiom. The beginning of the piece (which perhaps seeks to represent the harsh landscape in which the creature depicted might exist) is certainly austere harmonically, mostly notably perhaps in those sections in which that most dissonant interval, the minor 9th, dominates (e.g. bars 5, 9, 11 and 19). However, though the note selection may appear random, or even negative, each of these bars draws its notes strictly from one of the three possible versions of Messiaen’s mode 2 (or the diminished or octatonic scale as it is also known). This scale is full of rich harmonic possibilities (such as the existence within it of four major triads from unrelated keys) and the listener senses some of these more ‘consonant’ possibilities even when the notes from the scale are laid out in the very dissonant arrangements used here. The example below clarifies these possibilities (note that bar 9 uses all eight notes of the relevant scale but the

notation in the explanatory bars uses some enharmonic ‘spelling’ of notes where appropriate).

Ex.14

Bar 9

8^{va}-----

Mode 2 -----

Major triads within scale -----

Piano

8^{vb}-----

As the work progresses the freedom with which consonant intervals co-exist with standard atonal dissonant ones (without really suggesting tonal centres) is a far cry from the consistent harshness of the harmonic language of early serial/post serial works. Good examples of this are to be found in the two part texture from bar 60 onwards where rich major 10ths (as at b.57 and b.59) provide some release for the tension of the 7ths and 9ths elsewhere.

The richest harmonies, though, are to be found in the slow central section (starting at b.141) which begins with a series of sonorous major 10ths and progresses to a cluster chord at b.215 which contains all twelve semitones of the chromatic scale, but because of the way these notes are distributed between the two hands is eventually heard to be formed from two much more diatonic sounding clusters of six notes each which ‘emerge’ from the original chord.

b) 'Emerging sounds'.

This technique, which was explained on pp.15-17, reaches its fullest exploitation in the central slow section of the piece in several ways including the manner just described above. Here the rationale for its use (in addition to its purely musical effectiveness) is in its relevance to that particular characteristic of the chameleon – its ability to change colour. Interpreting the word 'colour' as 'harmony', different methods are found for changes of harmony to take place in rather cloudy, imprecise ways instead of as clean harmonic progressions. So, for example, the chord at b. 200 is repeated with a crescendo so at its loudest point another chord enters quietly (or preferably imperceptibly) behind it and then as each note in turn of the first chord is released the full effect of the second chord is gradually revealed. By such means chords dissolve in and out of each other in a way that has led to some listeners likening the result to the kind of novel sounds that they associate with electronic music.

c) Phasing.

Another device which had become a feature of my works at this time (as described above on pp. 19-21) is used here as the culmination of the scherzo-like section of the piece (this section begins at b.298) leading directly to a recapitulation of earlier material and then the climax of the whole work. The phasing effect here seems fully integrated into the work's structure and the method involved in its presentation can also be seen to have evolved a good deal from my original use of it in, say, *Quodlibet*. Instead of a single pattern being repeated by one hand lagging slightly behind the other, here each hand has a separate small group of notes, in close proximity, to which other notes are added or taken away to produce shifting relationships. This process gets under way fully at b. 414.

The three points above are indications of the ways in which ‘Chameleon’ might be considered an original and individual work which may stand as an established representative of piano repertoire from the 1980s.

JAZZ SONATINA for Piano

Though less ambitious than *Chameleon* the *Jazz Sonatina* nevertheless represents an important landmark. It may be less consistently original than *Chameleon* (which is one good reason for its greater success at first performance) but it does contain notable features. It has a place in the repertoire for those pianists who want to play jazz inspired music within the context of a classical recital. Such repertoire would not appear to be widely available and pianists often use arrangements of popular songs (such as Gershwin’s own arrangement of *I Got Rhythm*) when searching out material of this kind. The main idea of the first movement (starting in b. 15) consists of a two chord Dorian mode left hand accompaniment over which a free, improvisatory theme is presented. This theme is, in effect, the 1st subject in a loose sonata form structure but, in keeping with its improvisatory character, it never reappears in exactly the same form later. The point where the 1st subject is needed for recapitulation purposes (at b. 243) is occupied by further related ‘improvisations’ over the original 2 chord modal accompaniment. A strongly lyrical 2nd subject (at b. 55) provides the requisite contrast of mood and key. In the recapitulation this theme appears *before* the first subject in the tonic major of the movement’s basic tonality (D). The movement’s ‘development’ section (bb. 102-196) introduces mainly new material (though the 1st subject is also developed in the central part of this section starting at b. 125), but it performs one of the expected functions of a

development section in exploring different key centres whilst avoiding the 'home' key until the point of recapitulation.

The spiky, playful (and brief) second movement stands in place of the more expressive, lyrical 'slow movement' that would traditionally be expected at this point in a three movement work. Suggestions of a Tango quality (also a recurring feature in later works within the portfolio) may be discerned as the simple beginning takes a slightly more complex direction tonally at around b. 26. If this in any way conjures up darker under currents they are soon dispelled as the 'tongue-in-cheek' humour of the beginning returns to end this *Intermezzo*.

The main point of interest in the final movement (*Quodlibet*) is the way it uses a series of traditional tunes of the British Isles as its basis. *Molly Malone*, for example, features both in the Impressionistic slow introduction to the movement and in the fugato section starting at b. 88 which builds up to the exuberant, high spirited coda to the work. There are references in total to seven different tunes during the course of the movement (some very brief) but since part of the enjoyment of listening to *Quodlibet* lies in trying to work out precisely which tunes are used I would be reluctant to give full details. This use of already existing themes (though the only example in this portfolio) ties in with the extensive work I have also done as an arranger since 1982.

NOCTURNE for Piano

The unused idea from around 1970 (see p. 27 above) which formed the starting point for this piece can found in b. 17. The 4th based harmony supporting tonal but chromatic melodic material clearly displays the influence of Paul Hindemith, but also has direct connections with some of the harmonic writing found in the jazz inspired works which make up the rest of this portfolio. The *Nocturne* also integrates, with assurance, a wide range of other contemporary harmonic possibilities into a consistent and expressive whole. For example, at bb. 32-40, the sequence of widely spread bi-tonal chords conjures up a sensation of great spaciousness and peace as a contrast to the tension and unease of the opening section. The re-working of the same chords (this time with strong rhythmic impetus) at bb 93- 97 this time produces a feverish and agitated quality appropriate for a piece generally concerned with the anxieties rather than the restfulness of night.

Dramatic use is made in this piece of the ‘emerging sounds’ technique discussed in relation to *Chameleon* amongst other pieces. Here (at b.72) a fortissimo chromatic glissando is held with the pedal whilst a D major chord is then taken silently only to be heard ‘as if by magic’ once the sustaining pedal has been gradually released. This effect heralds a short tranquil section before the prevailing mood of anxiety returns.

As with *Chameleon*, but in a very different way, *Nocturne* achieves an individuality of expression which suggests the potential for durability.

CONCERTO for Tuba and Orchestra

The significance and originality of the Tuba Concerto are much more immediately and overtly apparent due to the scarcity of works for the medium. Only the Vaughan Williams concerto of 1954 has achieved the status of regular repertoire. My Concerto has received numerous performances, both in the orchestral version and with piano, and has also been included in syllabi for tuba examinations at grade 8 and diploma levels. The piece is an excellent example of my jazz inspired post-*Chameleon* style of composition. The jazz elements are in evidence from the very first bar with its sharp, syncopated rhythms and 4th based harmonies. The interval of the 4th also figures strongly in determining the character of many of the melodic ideas of the piece - see bb. 21-26 of the tuba part in the first movement for example. The emphasis for much of this movement is on rhythmic vigour but the 2nd subject (beginning at b.51) in what is another sonata form type of structure offers a lyrical contrast despite the continued use even here of jazz inspired syncopation. One aspect of the rather aggressive harmonic character of the piece has already been referred to (the use of 4^{ths} instead of 3^{rds} as a building block for chords) but a number of other jazz inspired harmonies figure strongly. Examples include the major/minor 'bluesy' chords found, for example at bb. 139 and 141 of the first movement and the parallel dominant 13^{ths} of bb. 30-31 (and similar points) of the 2nd movement (even more 'bluesy'). In the 3rd movement the addition of a dissonant E flat to the bare 5th D-A (a sound which is used, as for example at b. 23, as the 'tonic' chord of D minor) gives the harmony bite and could be explained as the incorporation of a Phrygian mode flat 2nd within a drone. The close relationship of this sound to the '# 9th' or major/ minor chord of blues and jazz origin is clarified at the end of b.26 where same

notes (but now ‘spelt’ as D natural, D sharp and A) are played over a B bass producing a chord of B# 9 (or B7 with a major and a minor 3rd). Bars 31-33 of the accompaniment underline this connection with a series of # 9th chords in parallel.

The harmonic consistency of the piece is important in establishing its abrasive character but other elements make important contributions in this regard. These include:

- a) The use of energetic contrapuntal textures. A notable example of this would be the ‘development’ section of the first movement much of which consists of fugal treatment of the theme presented by the clarinet in b. 102.
- b) The angular leaps found in much of the thematic content (which are often particularly demanding for the tuba soloist). Examples can be found in the tuba part at b. 39 (movement 1); b.94 (movement 2); bb. 169-172 (movement 3).
- c) The use of a relatively large percussion section for a work of this type with the emphasis on sharp, incisive sounds such as wood block, snare drum, xylophone etc.

The second movement of the Tuba Concerto recalls the *Intermezzo* of the *Jazz Sonatina* firstly in that it is whimsical rather emotionally expressive and secondly in that it also has something of the character of a Tango.

A JAZZ SEQUENCE for Violin and Piano

The exploration of jazz idioms within a classical framework (as exemplified by the Tuba Concerto) continues with this piece. Its value to performers is that it offers a substantial recital piece in a contemporary idiom which is also ‘audience-friendly’. It is certainly less stern, more amiable, than the Tuba Concerto but equally rigorous in construction. The

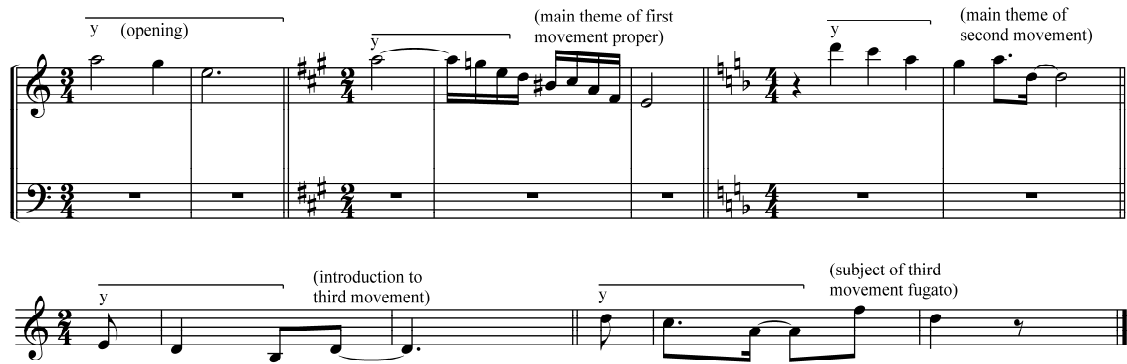
jazz influences are even more overt here and the very beginning contains an unintended near quote from that best known use in jazz of quartal harmony in a modal context, Miles Davis' *So What* from his 1959 album *Kind of Blue*.

Ex. 15 THE FOLLOWING ILLUSTRATION HAS BEEN REMOVED FOR COPYRIGHT REASONS

The addition of a 3rd chord of similar construction and the presence of the low bass note (redefining the chords' relationships tonally) ensure that the resemblance to *So What* is a passing one and the continuations proceed on very different lines. However the jazz influence harmonically is confirmed from the outset by this reference and the abundance of other jazz inspired harmonies (the #9th chords at bb. 6 and 10 to give just two examples) consolidate this impression.

The use, again, of a traditional 3 movement structure reinforces the classical outlook of the piece. A slow introduction to the first movement returns near the end of the finale to lead into the high-spirited coda indicating that the work also has a cyclical quality. This extends further than might be initially realised in the sense that much melodic material derives from the three note figure outlined by the first three chords at the start (in a similar way to that in which Brahms generates much material for an entire work – for example his 2nd symphony - from a small cell stated at the outset). Ex. 16 below gives some indication of this process:

Ex. 16



Unlike both the *Jazz Sonata* and the Tuba Concerto the slow movement here is more in line with what is traditionally expected at this point in a 3 movement structure – a lyrical and genuinely expressive piece which avoids any semblance of humour (this quality being found in abundance in the outer movements).

CONCERTO for Piano and Orchestra

The commissioning of this work by the Leamington Chamber Orchestra gave me the opportunity to draw together into a substantial work two strands observed in earlier works in this portfolio namely the exploration of jazz idioms within a classical framework and the central importance of the piano within my output. Whilst a number of established works (notably Ravel's G major piano concerto and Gershwin's *Rhapsody in Blue* together with his F minor piano concerto) occupy similar territory (in contrast to the previous two works discussed which have fewer natural competitors) the piano is still the most popular concerto instrument so theoretically there should be more potential for performance.

In keeping with original commissioner's status as a chamber orchestra (rather than full symphony orchestra) the forces required here are fairly modest with a brass section of only five and just one percussionist/timpanist. An unusual addition, though, is a tenor saxophone whose tone quality helps heighten the jazz flavoured material, often working in close collaboration with the five brass instruments in the score.

The lively, rhythmic character of the first movement is clearly revealed in the piano's solo statement of the modal E minor first subject (beginning at bar. 41) but the movement is framed by a sombre slow introduction and coda whose gloom persists into the C minor slow movement. As with the *Jazz Sequence* this is a 'proper' slow movement (that is one dominated by lyrical and expressive writing). The mood lightens for the E major central section (in which the main theme is presented by the piano at b. 96) and before the return of the C minor material the piano indulges in by far the most rhapsodic and romantic material of any so far presented within this portfolio. When the main theme does return it is remarkable for being presented in tutti (except for oboes) yet pianissimo.

The finale is introduced by a rumbustious piece of two part writing for the piano which establishes the general character of the movement on reaching a 'Latin' influenced G major mixolydian figure at b. 25. The main theme, in the same vein, follows two bars later. The other main thematic ideas of this movement are a thoroughly cheerful melody full of jazz harmonic and rhythmic colouring first announced by the piano solo at b. 73 and an 'interlude' beginning at b. 115 where the vigorous activity abates for a while and a simple, relaxed melody with the character of a Tango (as previously encountered in the *Jazz Sonatina* and the Tuba Concerto) provides the kind of contrast achieved by Mozart

in his Piano Concertos K.271 and K.482 where a minuet interlude interrupts the flow of a Rondo Finale to elegant effect.

3 BAGATELLES FOR 2 PIANOS

Repertoire for the two piano combination is comparatively rare so, as with other works considered above, the addition to that repertoire of a substantial concert piece in a contemporary idiom has been welcomed by performers.

The challenge of writing for the two piano medium proved to be a fascinating one. Essentially one needs to ensure that the medium is fully explored by writing music with a genuine quality of ‘give and take’. So it is not enough to think in terms of material which is really for piano solo but can be amplified by the addition of extra parts. This approach would lead to overblown textures which would have been better left in their single instrument form. The key to success with the medium seems to be to achieve a true interaction between the instruments (so that the material generated could not conceivably be performed successfully on a single instrument). A simple example of this philosophy at work can be seen in *Below Freezing* at bb. 41-45 where the immediate answering of the first piano’s phrases by the second piano canonically (around mostly identical notes in the same register – something not really possible in the piano duet medium either) takes on a playfully dramatic quality that couldn’t be achieved at one piano. The potential for a contrapuntal approach to the medium probably also inspired the 2nd main theme of this first bagatelle (starting at b.18) where the most angular of subjects is given, in effect a full fugal exposition. This movement is essentially good humoured so the sultry lyricism of bagatelle number two produces a telling contrast. The Spanish character of the

piece results initially from the F sharp Phrygian quality of the introduction together with some emphasis melodically on the augmented 2nd interval (with its 'near east'/Moorish connotations). The contours of the main theme (at bar 20) and its ornamentations (e.g. the demisemiquaver figure in b. 21) reinforce the Spanish overtones. Jazz harmonies and rhythms feature less in this movement (though the added notes in the harmonies to the main theme at bb. 21-28 are not far removed from jazz procedures) but return with a vengeance in the third bagatelle. For the players to achieve the necessary wild and exuberant character of the main theme (first presented by piano 2 at bb. 21-34) they would do well to think how the tune might be attacked by one of the great jazz saxophonists. Similarly at b. 84 there is a passage for the second piano which tries to capture that air of spontaneous improvisation so essential to any true jazz performance.

4. Evaluative review of the contribution made by the portfolio of evidence to the discipline area (with published reviews where available)

In claiming that the portfolio of evidence has made a worthwhile contribution to the discipline area it would need to be established that the individual items presented have some kind of longevity beyond their first performances, that they are of potential interest to *future* performers and that they have created some element of demand for more works from the same source.

As regards the first point all the works presented have had multiple performances spread over a period of time and future performances are planned for a number of them. The work least likely to achieve regular performances in the future would appear to be *Chameleon* – it is the most difficult of the pieces presented both for listener and performer and the fact that it had to wait almost 20 years between first performances and its revival indicates as much. The encouraging feature of its revival however was that it was received far more positively in performance in 2002 than it had been in 1982 and seemed to have avoided the fate of many ‘post-serial’ works which on re-acquaintance may sound dated.

Some indication as to the possible interest of future performers might be discerned in how far works have already been taken up by performers other than the original dedicatees. So far four out of the seven pieces have been more widely performed in this sense with the *Jazz Sonatina* and *A Jazz Sequence* receiving the most frequent such performances.

Regarding the creation of a demand for more compositions it should be pointed out that the vast majority of my compositions of all types during the last twenty years (not just those in the portfolio) have been written to specific commissions with commissioners becoming increasingly successful in seeking out realistic funding (from sources such as the Arts Council) over that period of time. Of the works submitted here only the Tuba Concerto was non-commissioned. A number of projected commissions are currently under negotiation regarding funding.

In addition to the three measures referred to above the other regularly used indicator of the intrinsic value of musical works is by reference to published reviews. In this respect the picture is very incomplete. Most of the works presented here have had their first performances locally and already by the time of the first performance of *Chameleon* the local newspaper (the Coventry Evening Telegraph) had dispensed with the services of a regular classical music reviewer so reviews of concerts were very rare. Therefore the reviews and comments are not available for all works submitted and some of those presented below refer to works other than those forming the portfolio (as one cannot choose which works will be reviewed and by whom). Such works are clearly indicated and are included as some evidence of external reactions to my compositional work. Also included here are comments on various works made by impartial, but respected, observers in the course of correspondence about the works concerned.

QUODLIBET (this work is not included in the portfolio)

1) Meirion Bowen in a review of the first performance (at the ICA Cinema, London) for The Guardian:

“...the piano pieces which took a forcible hold on me were John Ty Harrison’s ‘Turning the Tables’ and Robert Ramskill’s ‘Quodlibet’ whose sharply etched moods derived from a real sensitivity to piano sonority.” *16th July 1974*

2) Joan Chissell reviewing the same concert for the Times:

“... Robert Ramskill’s ‘Quodlibet’ seemed more taut and piquant in changing moods...”
16th July 1974

WINTER PIECE (this work is not included in the portfolio)

Mike Wyatt in a review of the first performance (at St. James Church, Tile Hill, Coventry) for the Coventry Evening Telegraph:

“.. the first half belonged to Robert Ramskill, a lecturer at the Coventry School of Music, for his recently completed ‘Winter Piece’, which uses a full choir and quintet comprising two clarinets, trumpet, French horn and tuba. The combination produces a remarkably wide range of sonorities, enabling Ramskill to sketch some rich scenes and capture a variety of wintry aspects from the aggressive to the wistful. It was mainly impressionistic and free of banality.” *15th December 1976*

CHAMELEON

Rob Barnett in a review of the CD recording of the piece (released in 2002) on the Classical Music Web-site:

“The piece that lends its title to the disc, Robert Ramskill’s ‘Chameleon’, is also the most substantial of the works at just over twenty-one minutes. Falling naturally into six continuous sections, Ramskill uses each of the sections to explore differing aspects of often-related material. Julian Hellaby... is to be congratulated for bringing this unfamiliar but worthwhile music to disc.” *October 2003*

NOEL – FANTASIA ON 3 FRENCH CHRISTMAS CAROLS (this work is not included in the portfolio).

Duncan Hadfield in a review for the Coventry Evening Telegraph of the first performance given in Coventry Cathedral on December 15th 1984:

“Coventry Youth Orchestra more than compensated in a new work, *Noel*, by Coventry composer Robert Ramskill. This piece, with a dynamic rag-time finale, is a worthy contribution to the Christmas repertoire.” *December 17th 1984.*

JAZZ SONATINA

1) Stephen Plaistow, BBC Radio Editor, Contemporary Music (in a letter suggesting that I send the piece to Jillian White, Senior Music Producer, South and West for possible inclusion in the ‘Morning Sequence’ series):

“She [i.e. Jillian White] has a strong interest in English composers and I know she’d always try to respond positively to a well-written piece of new music that smiles a little.” *27th November 1990.*

2) Hubert Culot in a review of the CD recording of the piece (released in 2000) on the Classical Music Web-site

“The final Quodlibet, a ‘tongue-in-cheek medley of familiar tunes’, concludes this lovely short work with a joyous light-heartedness.” *July 2001.*

NOCTURNE

1) Alan Jones, ABRSM Publishing Manager (in a letter discussing the possibility of publishing the work):

“I played through the tape recording several times yesterday evening and was impressed with the composition. It is full of colour, rhythmically intriguing, surprisingly melodic in places (particularly in the Andante Con Moto section), and interest is maintained throughout.” *7th October 1992.*

2) Rob Barnett in a review of the CD recording of the piece released in 2002 on the Classical Music Web-site:

“ ‘Nocturne’ has its origins in Eileen Sier’s reputation as a Chopin specialist, the composer taking one Chopin’s favourite forms as a starting point. Florid, dream-like material contrasts with more rigidly organised passages in a highly effective and atmospheric evocation of the darkness, rather than the romance of night”. *October 2003*

CONCERTO for Tuba and Orchestra

Rodney Bashford in a review (of the tuba and piano version of the work) for the periodical Music Teacher:

“....the Concerto for Tuba, a mighty work of some 900 bars of highly organised material requiring virtuoso skills from the soloist and, in this version, from the pianist. In three movements the work is mostly fast-moving and requires great agility from both players; even the ‘slow’ movement has the unusual direction of andante espressivo e scherzando. Although the work is modern in conception, with discordant harmony, the composer asks for no outlandish tricks beloved of the old avant-garde; the player must merely cope with some tricky changes of time-signature and be a master of the whole range of the tuba. The weak-hearted need not apply”. *April 1993*

JAZZY CONNECTIONS for TROMBONE AND PIANO (this work is not included in the portfolio). Reviewed in 'The Trombonist'

"... there wasn't one we didn't enjoy playing. Both my pianist and I don't play jazz very much, but we had a thoroughly good time with the whole album.

The trombone parts are accessible, with a two-octave range (F–F) . . . The piano parts lie well under the hands (seemingly) and really enhance the soloist's part.

These arrangements and originals would be good for pupils to play in school concerts or GSCE performances, or even for someone with more experience wanting a 'lollipop' to fill in a recital. Good value for money and great fun." *September 2000*

JAZZAMATAZZ (this work is not included in the portfolio)

Martin Thistlewood in a review for the periodical Music Teacher:

“The ten-piece brass ensemble of four trumpets, French horn, four trombones and tuba was made popular by the Philip Jones Brass Ensemble in the 1970s and 1980s. The core of the repertoire was written for this ensemble and reflects the abilities of their members, being playable only by conservatoire and professional standard ensembles. It is pleasing therefore to see new, original material like *Jazzamatazz* being written for players who are yet to reach those dizzy heights. This three-movement, ten-minute suite by the experienced brass writer, Robert Ramskill is written in a style reminiscent of Jim Parker or Raymond Premru. The imaginative writing exploits the medium to great effect and at about grade 5 in difficulty offers the younger ensemble an ideal introduction to ten-piece playing”. *April 2003*

ALL JAZZED UP/ JAZZED UP TOO for TROMBONE/TRUMPET AND PIANO (these works are not included in the portfolio)

A query on interpretation received via email from a brass teacher:

I'm a semi-retired professional horn player and teacher in Sydney Australia. Your excellent little books 'All Jazzed Up' and 'Jazzed Up Too' have been part of the Australian Music Examinations Board Syllabus Grades 2, 4 and 5 for some time now. In Grade 5, from 'Jazzed Up Too': Reflections, In The Fast Lane, and Film '87, are the pieces chosen to study. They offer a golden opportunity to introduce young players to 'swing' style interpretation. Here is where a problem has arisen, and where I thought you would be the only one to solve it.

One of my young students presented 'In The Fast Lane' in a 'swing' style and was severely reprimanded by the examiner. Did you intend this piece to be played 'straight' or in a 'rock style' or 'swung'?

Many thanks and regards, Tony Buddle.

5. A description, synthesis and evaluation of any links between the outputs and the development of the portfolio of evidence.

In looking at individual works in the portfolio in section 3 above an attempt was made to identify particular stylistic traits and preoccupations representing common links in the compositional development thus delineated. With the first three pieces stylistic diversity was one of the most important features under scrutiny but there were seen to be also a number of unifying threads which carried through to the later works. The most important of these is the philosophical one referred to in the introduction of this overview (p.6) through reference to Mozart's own comments about the intended appeal of his piano concertos K413-415. Whatever challenges my music may present to the listener the aim has never been purely to attempt to overcome technical hurdles regardless of the considerations of audience reaction. On the contrary the ambition has always been to write music which would engage both the 'connoisseur' and the 'common listener' (to use Mozart's terminology). How far I have succeeded in achieving this ambition is, by definition, for others to judge and the question of whether it is even possible (or ever has been) to write music upon which a wide range of listeners can agree in assessing its merit and appeal is the subject for a discussion far beyond the scope of this overview.

On a more prosaic level the most obvious link between the works presented is the continuous choice of the piano as the vehicle for the expression of musical ideas.

Another common feature was seen to be the use of essentially 'classical' forms as a structural basis for the works whatever the external stylistic character. The Concertos, for example, both fall into the standard 3 movement form (fast-slow-fast) and within the movements well established forms such as Sonata, Rondo, Ternary etc. are often clearly

discernible. Even the piece which is least traditional formally (and most programmatic), *Chameleon*, has a lay out which is clearly based on classical models despite its single movement format. The section from bb 1- 49 is introductory in nature with a ‘scene-setting’ function doubling up with hinting at musical materials to be developed later in the work. The section at bb. 50 – 190 could be likened to the first movement in a multi-movement sonata structure with a ‘slow movement’ following without a break at bb. 191- 283. Then, at 298 – 462, is a passage which has the character of a scherzo (with bb. 284 - 297 forming a transition between the slow and scherzo movements). At b. 463 a section begins which combines the roles of finale and recapitulation in that it ‘splices’ together material from different sections earlier in the piece and develops them further to lead to the climax of the whole work at bb. 520 – 529. The passage from b. 530 to the end then acts as a Coda. In summary then, a four movement ‘classical’ plan with introduction and coda is evident.

A third element common to all these works is the use of contrapuntal textures at various points. There appear to be a number of aspects to the appeal of such procedures for me as a composer. One seems to lie in the belief I have that by the simultaneous combination of musical ideas of different character they can bring a greater depth of meaning to musical expression than would be otherwise achieved. A simple example of this would be in the last movement of the Tuba Concerto where at b. 117 the Tuba has a lyrical line supported by a more playful melodic ostinato from the orchestra which is based on a rhythmic diminution of the soloist’s melody:

See Ex. 17 below.

Ex. 17

Ex. 17 is a musical score for Tuba and Piano in 2/4 time, with a tempo marking of $\text{♩} = 152$. The Tuba part is written in the bass clef and features a melodic line with slurs and a dynamic marking of *p*. The Piano part is written in grand staff (treble and bass clefs) and features a complex texture with slurs and a dynamic marking of *pp*. The score consists of 16 measures.

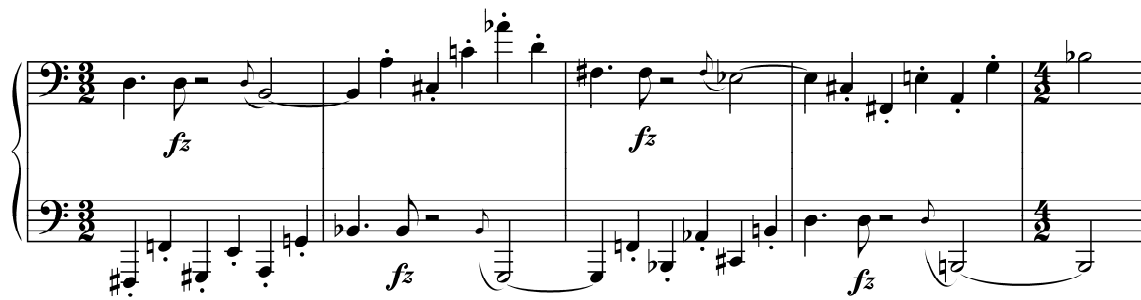
Another aspect of the appeal of contrapuntal textures is the musical satisfaction experienced from the unity produced when different ‘voices’ within a passage all derive their material from the same source as when using canonic or imitative procedures. A striking example of such a moment within the portfolio is in the first movement of *A Jazz Sequence* where at b. 165 the violin recapitulates its main theme and the piano, rather than just supplying harmonic and rhythmic support as it had done originally (at b.34), enters into a genuine dialogue with the violin by imitating its line (initially at two bar’s distance).

Ex. 18

Ex. 18 is a musical score for Violin and Piano in 2/4 time, with a tempo marking of $\text{♩} = 132$. The Violin part is written in the treble clef and features a melodic line with slurs and a dynamic marking of *mp*. The Piano part is written in grand staff (treble and bass clefs) and features a complex texture with slurs and a dynamic marking of *mp*. The score consists of 16 measures.

The use of fugal procedures is also a recurring feature of pieces within the portfolio and is often used (as in the third movement of *Jazz Sonatina* at b. 88, or in the third movement of *A Jazz Sequence* at b.141) to give dynamism and direction to the build up to a climax to a movement. Examples of contrapuntal writing can be found in all the submitted pieces but perhaps a most surprising example of apparently ‘conventional’ imitation is to be found early on (b.79) in *Chameleon*:

Ex. 19



The development of a jazz inspired harmonic language over the course of the portfolio has been referred to frequently in earlier chapters but even here there may be closer links between pieces of outwardly different stylistic outlook than previously suspected. It may not be surprising to see such similar harmonic language as displayed in the following two examples as the works were written within a few years of each other (though the ‘quartal’ basis for one is Hindemith inspired, the other jazz inspired):

Ex. 20 – see below.

Ex. 20

Nocturne (1987) b. 17: Tuba Concerto (1991) 1st movt. b.39:

8va - etc. (Tuba) (Orch)

chords based on 4ths

Much more unexpected perhaps would be the following close link in harmonic language (as exemplified by two almost identical chords used within a short passage) between the two works most widely separated in time:

Ex. 21

Chameleon (1982) 3 Bagatelles (2004) no2
b. 200 b. 203 b.11 b.15

The similarity is striking even though the context and effect is very different. In *Chameleon* the sonorities of the chords (as part of the harmonic ‘colour’ change section) are ends in themselves whilst in the *3 Bagatelles* the chords are part of a sequence which supports a melody with a clear tonal (or at least modal) basis. The passages are linked, though, by that comparative rarity in my compositions – a mood of calmness and stillness.

It would seem I have very clear and consistent ideas about what I consider to be acceptable and effective harmonically and these views transcend the various stylistic barriers I have crossed in my compositional development. As a final example of this feature I would refer back to the use of harmonies based around Messiaen's mode 2 (see Ex. 14 on p.28). This example relates to *Chameleon* but numerous examples can be found across other works of very different character within the portfolio. To complete this section of my submission here are just two instances:

Ex. 22

Tuba Concerto - movement 3, b.391

Scale basis for harmonic and melodic content of passage (black notes chord 1; white notes chord 2):

chord 1 chord 2

See ex. 23 below.

Ex. 23

3 Bagatelles, number 1, b. 60

Scale basis for pitch content of extract

Piano 1

mf

Piano 2

mf

8va

The musical score is for a piano extract from '3 Bagatelles, number 1, b. 60'. It is written for two pianos, Piano 1 and Piano 2, in 4/4 time. The key signature has one flat (B-flat). The score is divided into two systems. Piano 1's part is primarily in the treble clef, starting with a melodic line marked *mf*. The melody moves up stepwise with some chromatic alterations. Piano 2's part is in both treble and bass clefs, providing a rhythmic accompaniment of eighth notes. An '8va' (octave up) marking is present above the second system of Piano 1. A 'Scale basis for pitch content of extract' is indicated at the top right, showing a whole note scale from G4 to G5.

6. A critical reflection on the candidate's development as a research practitioner.

The preceding sections of this document have been concerned with the composer's search for a distinctive voice. The observations and conclusions within them have been based, where appropriate, on traditional methods of musical analysis which involve the breaking down of selected musical works or passages into such components as may be relevant from a list that would begin with form, melody, harmony, rhythm, texture and instrumentation. The autobiographical context section in particular attempted to set these specifically musical considerations against the broader picture of developments in the musical world at large and to give some indication of the expressive intentions of the music.

I have attempted to acknowledge fully the most important influences on my development as a composer but it is possible the listener may discern others of which I am unaware.

The question of which influences are conscious and which subconscious with any given composer is a subject worthy of investigation. Influences consciously adopted from one composer by another are usually transparent and often well documented in the case of the great composers of the past. J.S. Bach's transcriptions of works by Vivaldi (e.g. the concerto for two violins Op.3 No.8, rendered by Bach as an organ piece, or the concerto for four violins Op.3 No.10 transcribed by Bach as a concerto for four harpsichords) are among the better known examples of Bach's method of learning through copying and transcribing (Wolff 2000:170). The young Mozart's early attempts at writing keyboard concertos were closely modelled on the example of the pioneer of the form Johann Christian Bach (Solomon 1995:51). Stravinsky (a self confessed musical kleptomaniac) opened up a new phase in his career when, after writing his ballet *Pulcinella* (based on

themes by Pergolesi), he decided would explore more fully the works of earlier eras (notably J.S. Bach and Beethoven) as a starting point for the compositions of his neo-classical phase (Stravinsky/Craft 1959:111-114).

Discussion of subconscious influences may be more controversial in some cases however. The last thing any composer wants to hear about his latest piece is that it sounds like something else that he was unaware of. Was Debussy aware of the fact that he made quite such prominent and frequent use of Wagner's 'Tristan Chord'? The first chord of both *Prélude à l'Après-midi d'un Faune* and *Sarabande* (from *Pour Le Piano*) are just two examples (and in both cases they retain the magical quality associated Wagner's chord even though, unlike the original, they are used in 'non-functional', enharmonic forms from which the emotional implications of unresolved dissonance have been removed). Did Ravel realise that he was close to quoting Debussy's *Faune* theme in much of the melodic content of his *Introduction and Allegro* for Flute, Clarinet, Harp and String Quartet? One's hope is that, as in both these cases, the composers' own individuality and character transform the material concerned and eliminate any question of plagiarism. The fear of unwitting plagiarism is one that is always lurking for any composer however and Paul McCartney was expressing this fear when he first played *Yesterday* to different people along with the question "did I write this, or is it by someone else?" (McDonald 1995:124).

As far as my own composing is concerned I am aware, in retrospect, of this same mixture of conscious and subconscious influence (the latter having sometimes been brought to my attention by alert and well intentioned listeners!). The First Piano Concerto (1971) intentionally echoes, in its vigorous counterpoint and abrasive dissonance within a tonal

framework, the *Konzertmusik* for Piano, Brass and two Harps by Hindemith. Similarly the Trumpet Sonata and the Canzona for Flute, Clarinet and Viola show the direct influence of Boulez' *Sonatine* for Flute and Piano and *Domaines* respectively.

One important conscious influence on my work (of which the listener is likely to be unaware as it is a non-musical one) relates to my interest in French and Spanish language and literature. In particular the writings of the Argentinian, Jorge Luis Borges, as expressed in short stories such as *The Garden of Bifurcating Paths* or *El Zahir* (in which an object takes on the quality that anyone who sees it becomes obsessed with it [in the same way that a composer might become obsessed with a thematic idea]) have proved a fruitful source of inspiration.

An example, in my work, of a subconscious influence becoming apparent after the event concerns the piece *Las Ruinas Circulares* (again, after a story by Borges) which was described by a former colleague of mine, music lecturer Richard Baines, after a Coventry performance, as "more like Berio than Berio." I was somehow unaware during the composition of the piece that the opening chord (built up gradually then sustained) was very close in sound and effect to the vocal harmony which dominates the first movement of Berio's *Sinfonia* of 1968.

Putting aside considerations as to the nature and provenance of the many and varied influences on a composer's work I am strongly of the opinion (an opinion reinforced in more than thirty years of composition teaching) that even where any two composers begin with material that shares some similarities the finished works will be contrasted in character as they inevitably reflect each individual's unique personality. In this way the

works presented here provide evidence of development of my own musical personality and I believe that the commentary successfully decodes the music and clarifies my arrival at a stylistic synthesis which gives my output significance within the contemporary classical music scene having achieved accessibility whilst retaining musical integrity.

7. Conclusions and suggestions for future work.

Whilst the process of developing an individual compositional voice, as described in some detail above, was a long and, at times, somewhat tortuous one I now feel that such an objective has been demonstrably achieved. On a simple level each of the first three pieces in the portfolio, Chameleon, Jazz Sonatina and Nocturne (all for piano solo) is representative of one of the three main stylistic “ingredients” (post-serialism, jazz and twentieth century tonal) which become absorbed and “fused” in the later compositions to produce something which could be described as an unmistakably “Ramskill” style.

There are, of course, precursors of these attempts to amalgamate jazz and classical idioms (most notably Gershwin and Bernstein) and there are also some notable jazz composers who have incorporated elements from the classical world into their work. One very striking example is the Miles Davis/Gil Evans collaboration *The Meaning of the Blues* (from the 1957 album *Miles Ahead*) which begins by quoting the beginning of the second movement of Alban Berg’s Violin Concerto of 1935. Furthermore there are countless ‘serious’ composers who have made *occasional* explorations of jazz idioms in their work (starting with Debussy in his ragtime inspired *Golliwog’s Cakewalk*, through to Milhaud’s *La Création du Monde* and Stravinsky in his *Ebony Concerto* and so on). The output of the American minimalists (particularly Steve Reich and John Adams) also contains works with strong jazz and popular music overtones.

In the case of my own compositions the jazz elements have been a consistent presence for at least twenty years and I am only familiar with the work of one other composer of whom the same is undoubtedly true. This is the Russian composer, Nikolai Kapustin,

born in 1937. He has recently achieved a high profile within the classical music world as a composer who, like myself, uses jazz idioms within a classical framework. Another comparison with my own development is that Kapustin's work has the piano as its main focal point. Since I have only been aware of his output within the last two years I would say that he has had no influence on my development rather that we have both arrived at not dissimilar modes of expression independently.

This mode of expression manifests itself not only in the works included in the Portfolio, but in the great majority of the output listed in appendix 2 from about 1983 onwards. The flexibility yet strength of style that I have been able to develop has been particularly successful when applied to the many works I have written for 'educational' purposes during this time. An example of this kind of 'educational' work is the original composition "Music for the Film of the Book", commissioned in 2001 for the Birmingham Schools' Concert Orchestra. This has been performed several times by them in Birmingham and also in the Royal Festival Hall. It has subsequently also been performed by the Coventry Youth Orchestra and the last movement *Rio*, which features Latin-American rhythms and percussion, has also been performed by the Warwickshire Symphony Orchestra in one of its popular family Christmas concerts.

Having raised the subject of my 'educational' music I feel it is appropriate to draw the reader's attention to the 30 or so albums of such music that I have had published since 1986 mostly by Brasswind Publications (see Appendix 3 on p. 76). As I stated on p.24 of this document the requests I started to receive to write compositions for young musicians on beginning my teaching career in Coventry in 1975 were among the factors which led me to explore ways of incorporating jazz and popular music idioms into my

compositional style in the first place so when the opportunity to work for a publisher who specialises in this field presented itself I was very happy to accept it. The albums produced involve a mixture of original material and arrangements of a wide variety of existing material. Some are for ensembles of wind and brass instruments and others are for solo instruments usually with piano or keyboard accompaniment. Various pieces from the solo albums have been selected over the last twenty years for inclusion in the syllabuses of all the major practical examination boards of the British Isles.

My parallel career as an arranger (mentioned above in connection with my ‘educational’ publications) also began in response to requests for arrangements for young musicians. I feel the disciplines involved (particularly those associated with effective and practical instrumentation and orchestration) have been beneficial to my compositional work and development. Since 1992 my most regular and enjoyable work as an arranger has come in connection with the BBC’s “Songs of Praise” programme (see Appendix 4 on p. 79).

Professional instrumentalists are always engaged for the performance of the arrangements which gives one the opportunity (if appropriate) to write some technically very demanding parts and to be more inventive and creative musically than might be imagined to be the case. These BBC commissions have resulted in arrangements which range from, for example, the delicate and sensitive orchestral accompaniment for children’s choir of *Away in a Manger* performed in the Albert Hall September 9th 2008, to the somewhat more elaborate *I need thee every hour* sung by soloist Darius Danesh (as part of a ‘Moody and Sankey’ medley recorded at the same session) and the rousing *When The Saints* from the Albert Hall in 2007 which allowed me full rein in terms of use of jazz idioms.

In summing up I would reiterate that I feel much more compositionally settled now than when writing the first piece included in this portfolio. This is not to say that I foresee no further developments or refinements of my current musical style as every new piece throws fresh challenges and need to be approached with an open mind. Since the composition of the last portfolio item, the *Three Bagatelles*, two main compositions have been completed - an *Elegy and Toccata* for Brass Band (with plans for further pieces for the medium) and a *Moto Perpetuo* for piano, 6 wind instruments, double bass and percussion. The *Moto Perpetuo*, whilst still being largely jazz inspired, incorporated more minimalist procedures than previously found in my compositions. This does not suggest a new direction so much as an increased flexibility of technique which now allows the incorporation of influences from a wider range of possibilities without losing the essential character of a Ramskill composition.

The hope is that this will continue to be true of the series of works projected for completion within the next two years, namely a string quartet for performance by the Coull Quartet, a trumpet concerto for the Coventry Youth Orchestra with Steven Lee, a concert piece for the Beauchamp Sinfonietta, a brass commission for King's College School Cambridge and a major work for chorus and orchestra for the St Michael's Singers. I have also recently revised "Those Dancing Days Are Gone" (1970, Flute, Soprano and Piano) for performance in a Central Composers' Alliance concert in February 2009 and "To A Child" from "Birthday Celebration" (1980) for the Longfellow Chorus International Composers' Competition.

8. LIST OF REFERENCES

(Note - where a composer has been mentioned by name in the overview but no specific work has been referred to I have named below a piece or pieces relevant to my compositional development).

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APPENDICES:

1. Contents of CD recordings submitted with the portfolio of evidence:

CD1 (Professional Studio recordings)

| | |
|--|-------------|
| Track 1: <i>Chameleon</i> (1982) played by Julian Hellaby (Piano) | ASC CS CD55 |
| Tracks 2-4: <i>Jazz Sonatina</i> (1985) played by Julian Hellaby (Piano) | ASC CS CD39 |
| Tracks 5: <i>Nocturne</i> (1987) played by Julian Hellaby (Piano) | ASC CS CD55 |
| Tracks 6: <i>Jazz Impromptu</i> (2001) played by Adam Summerhayes (Violin) and Catherine Summerhayes (Piano) | SCD28038 |
| Tracks 7-9: <i>Three Bagatelles</i> (2004) played by Peter Noke and Julian Hellaby (Pianos) | MSV0317CD |

CD2 (Midi realisations of examples referred to in text)

| |
|--|
| Track 1: <i>Prelude for Piano</i> (1968) - start |
| Track 2: <i>Rondo for Piano, Flute, Clarinet and Bassoon</i> (1969) - start |
| Track 3: <i>Sonatina for Piano</i> (1970) - start |
| Track 4: <i>Prelude for Piano</i> (1968) - middle |
| Track 5: <i>Sonatina for Piano</i> (1970) – middle of 2 nd movement |
| Track 6: <i>Piano Concerto</i> (1971) – start |
| Track 7: <i>Trumpet Sonata</i> (1972) - start |
| Track 8: <i>Quodlibet for Piano</i> (1974) – end of first section |
| Track 9: <i>Chameleon for Orchestra</i> (1975) - start |
| Track 10: 'Phasing' illustration |
| Track 11: <i>Quodlibet for Piano</i> (1974) – end of penultimate section |

CD 3 (Live recordings of public performances)

Track 1: *Tuba Concerto* (1992) – first movement, played by Colin Sneade with the Coventry Youth Orchestra conducted by Brian Chappell

Track 2: *Tuba Concerto* (1992) – second and third movements, played by Colin Sneade with the Coventry Youth Orchestra conducted by Brian Chappell

Track 3: *A Jazz Sequence* (1993) – second and third movements, played by Christina Kennedy (violin) and Julian Hellaby (piano)

Track 4: *Piano Concerto* (1998) – first and second movements, played by Julian Hellaby with the Leamington Chamber Orchestra conducted by David Curtis

Track 5: *Piano Concerto* (1998) – third movement, played by Julian Hellaby with the Leamington chamber Orchestra conducted by David Curtis

(Appendices 2-4 are included in order to give further context to the portfolio items submitted by indicating the full range of music writing activity I have been engaged in before and during the period covered by the compositions concerned).

2. LIST OF COMPOSITIONS (starting with the first piece mentioned in the Overview, the *Prelude in C* of 1968. Works submitted in the portfolio are marked with an asterisk).

| YEAR | WORK | COMMISSIONER / 1st PERFORMER |
|--------------------------|---|--|
| 1968 | <i>Prelude in C</i> for Piano | The composer |
| 1969 | <i>Rondo</i> for Flute, Clarinet, Bassoon and Piano | Student Ensemble |
| 1970 | <i>Sonatina</i> for Piano | The composer |
| 1971 | <i>Concerto</i> for Piano and Orchestra | --- |
| 1971 | <i>Three Pieces</i> for Piano | The composer |
| 1972 | <i>Verde</i> (poem by Lorca) for Soprano, Tenor and Bass soloists with Orchestra | --- |
| 1972 | <i>Sonata</i> for Trumpet and Piano | Nigel Grant and the composer |
| 1973 | <i>Rondel</i> for Violin and Piano | Julian Davies and the composer |
| 1973 | <i>Canzona</i> for Flute, Clarinet and Viola | --- |
| 1974 | <i>Two movements</i> for String Quartet | Student Quartet |
| 1974 | <i>Quodlibet</i> for Piano | Ronald Lumsden |
| 1974 conducted | <i>Chameleon</i> for Orchestra | University Orchestra by Leonard James |
| 1975 | <i>Sinfonietta</i> for Orchestra | --- |
| 1975 | <i>Las Ruinas Circulares</i> (text by Borges) | Student Ensemble |

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| | for Soprano, Flute, Clarinet, Trumpet, Guitar, Cello and Percussion | directed by the composer |
| 1975 | <i>Praeludium</i> for Brass and Percussion | The Coventry Corps of Drums |
| 1976 | <i>Charivari</i> for Brass Quintet | The Park Lane Players directed by Michael Lankester |
| 1976 | <i>Winter Piece</i> for Choir and wind ensemble | Coventry School of Music Choir directed by Susan Buchanan |
| 1977 | <i>Prelude</i> for String Quartet | The Medici Quartet |
| 1977 | <i>Four Bagatelles</i> for Brass Sextet | Coventry School of Music Student Ensemble |
| 1978 for | <i>Five Lyrics</i> (text by Margaret Ramskill) Soprano and Viola | --- |
| 1978 | <i>Scherzo</i> for Brass Quartet | Coventry School of Music Students' Brass Ensemble |
| 1980 | <i>A Birthday Celebration</i> (poems by Blake, Longfellow and Pope) for Chorus and Orchestra | Composers' Platform Chorus and Orchestra conducted by Paul Venn |
| 1981 | <i>Canzona</i> for Brass Band | --- |
| 1982 | <i>Rumpelstiltskin</i> for Childrens' Choir and Wind Band | Coventry Junior and Senior Choirs, with the Youth Orchestra Wind Section conducted by Brian Chappell |
| 1982 | <i>*Chameleon</i> for Piano | Julian Hellaby |
| 1982 | <i>King Wenceslas Goes A-Wassailing</i> For Orchestra | Coventry Youth Orchestra conducted by Peter Isherwood |
| 1982 | <i>Snow</i> (poem by Walter De La Mare) for Choir and Piano | Coventry School of Music Choir directed by Geoffrey Hill |
| 1983 | <i>Little Suite</i> for Beginners' String Orchestra, Piano, Bass and Drums | Coventry Primary Beginners Orchestra conducted by Mitchell Shaw |

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| 1983 | <i>Ring Out Wild Bells</i> (poems by Milton, McNeice, Walter de la Mare and Tennyson) for Chorus and Orchestra | Coventry Philharmonic Choir and Orchestra conducted by John Dowding |
| 1983 | <i>Christmas Overture</i> For Orchestra | Coventry Youth Orchestra conducted by Peter Isherwood |
| 1984 | <i>Travel Pieces</i> for Woodwind Sextet | Coventry Peripatetic Wind Ensemble directed by Eddie Cockram |
| 1984 | <i>Grosmont to Pickering by Steam</i> for String Orchestra | Coventry Peripatetic String Ensemble directed by Alan Biddle |
| 1984 | <i>Jabberwocky</i> (poem by Lewis Carroll) For Upper Voice Choir and Piano | Coventry Music Teacher's Choir directed by Geoffrey Hill |
| 1984 | <i>Three Pieces</i> for Young String Players | Coventry Primary String Orchestra conducted by Gillian Sunderland |
| 1984 | <i>Four Preludes</i> for Ten Brass Players | Coventry Youth Orchestra Brass Section conducted by Brian Chappell |
| 1984 | <i>Three Spanish Christmas Songs</i> for Upper Voices with Harp or Piano | Coventry School of Music Choir directed by Geoffrey Hill |
| 1984 | <i>Noel – Fantasia on French Christmas Tunes</i> for Orchestra | Coventry Youth Orchestra conducted by Peter Isherwood |
| 1985 | <i>Three Pieces</i> for Brass Quintet | Coventry School of Music Brass Ensemble directed by the composer |
| 1985 | <i>*Jazz Sonatina</i> for Piano | Julian Hellaby |
| 1985 | <i>Pop Song without words</i> for Seven Brass Players | Coventry Peripatetic Brass Ensemble directed by Brian Chappell |
| 1986 | <i>Three Symphonic Moods</i> for Orchestra | Birmingham Schools' Concert Orchestra conducted by Robert Vivian |
| 1987 | <i>Four Piece Suite</i> for Flute, Oboe, Horn, Strings and Piano | St. Paul's Cathedral Leaving Choristers' Ensemble |

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| 1987 | <i>*Nocturne</i> for Piano | Eileen Sier |
| 1988 | <i>Speak Ev'ry man Truth</i> - Anthem for Upper Voices and Organ | Choristers of St. Paul's Cathedral directed by John Scott |
| 1989 | <i>Three Bagatelles</i> for String Orchestra | Coventry Secondary String Orchestra conducted by Penny Midmer |
| 1990 | <i>Chasing the Sun</i> for Orchestra | Coventry Intermediate Orchestra conducted by Mildred Allsop |
| 1990 | <i>Music on the Moon</i> (poems by Ted Hughes, ee cummings, Alistair Reid and Ogden Nash) for Soprano, Violin and Piano | Patricia Garnham, Rosalind Page and Julian Hellaby |
| 1991 | <i>The Ballade of Paul Revere</i> (poem by Longfellow) for School Choir and Orchestra | President Kennedy School Choir and Orchestra conducted by Patricia Garnham |
| 1991 | <i>Sonata for Brass</i> for Ten Piece Brass Ensemble | The Birmingham Schools' Brass Ensemble directed by Robert Vivian |
| 1992 | <i>*Concerto</i> for Tuba and Orchestra | Colin Sneade and the Coventry Youth Orchestra conducted by Brian Chappell |
| 1993 | <i>*A Jazz Sequence</i> for Violin and Piano | Rosalind Page and Julian Hellaby |
| 1994 | <i>Sound Bites</i> for Orchestra | Coventry Intermediate Orchestra conducted by Mildred Allsop |
| 1995 | <i>Two Sharps Suite</i> For String Orchestra, Piano, Drums and Bass | Leicestershire Schools' String Orchestra conducted by Andrew Bound |
| 1996 | <i>A Bit of a Blow</i> for Wind Band | Coventry Youth Wind Band conducted by Norman Owen |
| 1998 | <i>*Concerto</i> for Piano and Orchestra | Julian Hellaby and the Leamington Chamber Orchestra conducted by David Curtis |
| 2001 | <i>Music for the Film of the Book</i> for Orchestra | Birmingham Schools' Concert Orchestra conducted by Robert Vivian |

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| 2003 | <i>Three Songs of William Blake</i> for Two Sopranos, Two Flutes, Electric Guitar Bass Guitar and Drum Kit | Coventry University Student Ensemble |
| 2004 | <i>*Three Bagatelles for Two Pianos</i> | Peter Noke and Julian Hellaby |
| 2006 | <i>Elegy and Toccata</i> for Brass Band | Warwick University Brass Band Conducted by Simon Hogg |
| 2006 | <i>Moto Perpetuo</i> for Piano, Six Wind Instruments, Double Bass and Percussion | Ensemble of Music Students and Staff of Coventry University directed by the composer |
| 2008 | <i>Those Dancing Days Are Gone</i> (poem by W.B. Yeats) for Soprano, Flute, Piano | Central Composers' Alliance Ensemble |
| 2008 | <i>To A Child</i> (poem by Longfellow) for SATB Choir and Piano | Entered for the Longfellow Association Choral Competition |

3. PUBLICATIONS (all of ‘educational’ music except for the *Tuba Concerto*, the *Three Hymns of Hubert Parry* and *The Innkeeper’s Song*)

| YEAR | WORK | PUBLISHER |
|-------------|---|--|
| 1986 | <i>‘Take 4’</i> Easy ensemble material written and arranged for four part woodwind / brass ensemble | Brasswind Publications 4 St. Mary’s Road Manton, Oakham, Rutland |
| 1986 | <i>All Jazzed Up</i> for Trombone Original solos and arrangements (Grade 3-5) with piano accompaniment | Brasswind Publications |
| 1987 | <i>More Tunes for my String Orchestra</i> (Ed. Nelson) Two contributions to this album of material of about grade 1 standard | Boosey and Hawkes 295 Regent Street London W1R 8JH |
| 1988 | <i>Jazzed Up Too</i> for Trumpet Original solos and arrangements (Grade 3-5) with piano accompaniment | Brasswind Publications |
| 1988 | <i>Keynotes</i> for Trumpet Three contributions to this album of introductory solos | Brasswind Publications |
| 1988 | <i>Keynotes</i> for Trombone Four contributions to this album of introductory solos | Brasswind Publications |
| 1989 | <i>Side by Side</i> Ensemble material (Grade 3-5) arranged and composed in four parts for Woodwind / brass instruments with optional keyboard | Brasswind Publications |
| 1990 | <i>Beano</i> Easy ensemble material (Grade 2-4) written and arranged for four part woodwind / brass ensemble | Brasswind Publications |
| 1992 | <i>Concerto</i> for Tuba and Orchestra (Version for Piano and Tuba) | Warwick Music 1 Broomfield Road Coventry, CV5 6JW |
| 1993 | <i>Keynotes</i> for Tuba Four contributions to this album of introductory solos | Brasswind Publications |

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| 1994 | <i>From Vivaldi to Fats Waller</i> Album of medium difficulty arrangements and compositions for Trombone and Piano | Brasswind Publications |
| 1996 | <i>By Arrangement</i> Ensemble material (Grade 3-5) written and arranged for four part woodwind / brass ensemble | Brasswind Publications |
| 1996 | <i>Joyful Sounds</i> 12 easy arrangements for mixed woodwind / brass ensemble of popular music for school worship | The National School Band Association 52 Hall Orchard Lane Frisby on the Wreake Melton Mowbray Leicestershire LE14 2NH |
| 1997 | <i>Some might say Prokofiev</i> Original solos and arrangements of medium difficulty for trumpet with piano accompaniment | Brasswind Publications |
| 1998 | <i>6 Little Pieces</i> Easy original pieces for 2 Trumpets and Piano Mid | Griffiths Edition 21 Cefn Coed Bridgend Glamorgan CF31 4PH |
| 1998 | <i>6 Little Pieces</i> Easy original pieces for 2 Trombones and Piano | Griffiths Edition |
| 2000 | <i>Absolutely Trumpet</i> Solos arranged from the orchestral repertoire with piano accompaniment | Brasswind Publications |
| 2000 | <i>Jazzy Connections</i> for Trombone Originals and arrangements of intermediate difficulty with piano accompaniment | Brasswind Publications |
| 2000 | <i>Jazzamattaz</i> Original compositions of intermediate difficulty for ten brass instruments | Brasswind Publications (London Brass Ensemble Series) |
| 2002 | <i>In the Pipeline</i> Ensemble material (Grade 3-5) written and arranged for four part woodwind / brass ensemble | Brasswind Publications |
| 2002 | <i>More on the Light Side</i> for Tenor Horn Arrangements of intermediate difficulty with piano accompaniment | Brasswind Publications |

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| 2003 | <i>The Innkeeper's Song</i> (words by Geoff Jones) For Male Voice Choir and Piano | BaBa Productions 17 Willow Road Northallerton DL7 8RX |
| 2004 | <i>Three Hymns of Hubert Parry</i> Arranged for ten brass instruments | Brasswind Publications (London Brass Ensemble Series) |
| 2005 | <i>Latino for Trumpet</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2005 | <i>Latino for Trombone</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2005 | <i>Latino for Horn in E flat</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2005 | <i>Latino for Horn in F</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2005 | <i>Latino for Tuba</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2008 | <i>Latin Connections for Flute</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2008 | <i>Latin Connections for Clarinet</i> Latin style solos of medium difficulty with piano accompaniment | Brasswind Publications |
| 2008 | <i>Tubes United</i> Ensemble material (Grade 3-5) written and arranged for four part woodwind / brass ensemble | Brasswind Publications |

4. ARRANGEMENTS. This list, though lengthy, is far from complete. For example, I did not keep copies of the majority of my early arrangements for BBC's Songs of Praise so reference to these is missing. Even where I have kept copies the information is sometimes incomplete as I did not always make a note of the venue.

| YEAR | WORK | COMMISSIONER |
|-------------|---|--|
| 1984 | <i>'Just Like The Ones I Used To Know'</i> Medley of popular Christmas Tunes For Chorus, Orchestra and Audience | St. Michael' Singers and the Coventry Youth Orchestra |
| 1986 | <i>'Sleighbells in the Snow'</i> Medley of popular Christmas Tunes For Chorus, Orchestra and Audience | St. Michael' Singers and the Coventry Youth Orchestra |
| 1986 | <i>The First Nowell</i> For Chorus, Orchestra and Audience | St. Michael' Singers and the Coventry Youth Orchestra |
| 1987 | <i>Good King Wenceslas</i> For Chorus, Orchestra and Audience | St. Michael' Singers and the Coventry Youth Orchestra |
| 1988 | <i>Three Popular Songs</i> (<i>All the Things You Are, Sophisticated Lady,</i> <i>Lullaby of Birdland</i>) for Violin and Piano | Rosalind Page and Julian Hellaby |
| 1988 | <i>Czardas</i> for Tuba and Orchestra | Colin Sneade and the Coventry Youth Orchestra |
| 1990 | <i>The Shadow of Your Smile</i> for Soprano, Violin and Piano | Patricia Garnham, Rosalind Page and Julian Hellaby |
| 1990 | <i>Saltwater</i> for Childrens' Choir and Wind Band | Coventry Schools' Choirs and Wind Section of Youth Orchestra |
| 1991 | <i>Teddy Bears' Picnic</i> for Childrens' Choir and Orchestra | Coventry Schools' Choirs and Youth Orchestra |
| 1992 | <i>Kalinka</i> for Tuba and Orchestra | Colin Sneade and the Coventry Youth Orchestra |
| 1992 | <i>Nearer My God To Thee</i> for Fl, Ob, String Quartet, Organ and Choir | BBC Songs of Praise (Epworth) |

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| 1992 | <i>Behold the Saviour of Mankind</i> for Fl, Ob, String Quartet, Organ and Choir | BBC Songs of Praise (Epworth) |
| 1992 | <i>Let All the World</i> for Fl, Cl, Brass Quartet, Organ and Choir | BBC Songs of Praise |
| 1992 | <i>Praise to the Holiest</i> for Fl, Cl, Brass Quartet, Organ and Choir | BBC Songs of Praise |
| 1992 | <i>Majesty</i> for Fl, Ob, Cl, Brass Septet, Drums, Perc., Piano Bass Guitar, Strings and Choir | BBC Songs of Praise |
| 1993 | <i>Lord, Jesus, Think on Me</i> Fl, Ob, Cl, Brass Quartet, Timps, Perc, Strings, Organ and Choir | BBC Songs of Praise (Chipping Camden) |
| 1993 | <i>O Thou Who Camest from Above</i> Fl, Ob, Cl, Brass Quartet, Timps, Perc, Strings, Organ and Choir | BBC Songs of Praise (Chipping Camden) |
| 1993 | <i>Christ triumphant, Ever Reigning</i> Ten Brass, Organ and Choir | BBC Songs of Praise (Horsham) |
| 1993 | <i>For the Beauty of the Earth</i> for Fl, Cl, Brass Quartet, Organ and Choir | BBC Songs of Praise (Bunbury) |
| 1994 | <i>All my Hope on God is Founded</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise |
| 1994 | <i>Go Forth and Tell</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise |
| 1994 | <i>When I Survey the Wondrous Cross</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Canterbury) |
| 1994 | <i>Now the Green Blade Riseth</i> Recorder, Ob, Cl, Brass Quartet, Keyboard and Choir | BBC Songs of Praise (Norfolk) |
| 1994 | <i>Ye Holy Angels Bright</i> Recorder, Ob, Cl, Brass Quartet, Organ and Choir | BBC Songs of Praise (Norfolk) |
| 1994 | <i>Angel Voices Ever Singing</i> Wind Band and Choir | BBC Songs of Praise (Manchester) |

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| 1994 | <i>When, in our Music</i> Wind Band and Choir | BBC Songs of Praise (Manchester) |
| 1994 | <i>Tell out, my Soul</i> Fl, Ob, Cl, Brass Quintet, Organ and Choir | BBC Songs of Praise |
| 1994 | <i>The Lord's Prayer</i> Solo voice and Wind Band | BBC Songs of Praise (Wimbledon) |
| 1994 | <i>We Plough the Fields and Scatter</i> Fl, Ob, Hn, Bn, Perc. Harp, Strings, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>Crown Him with many Crowns</i> Brass Quintet, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>Servant Song</i> Brass Quintet, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>O Praise Ye the Lord</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>Thine be the Glory</i> Brass Quartet, Timps, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>O Thou Who Camest from Above</i> Brass Septet, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>Holy Spirit Come Confirm Us</i> Brass Septet, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>For All the Saints</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>Lord of Beauty, Thine the Splendour</i> Wind Quartet, Perc, Harp, Organ and Choir | BBC Songs of Praise |
| 1995 | <i>It Came upon the Midnight Clear</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Cotswolds) |
| 1995 | <i>Jesus, Thou Joy of Loving Hearts</i> Wind Quintet, Strings, Organ and Choir | BBC Songs of Praise (Stratford) |
| 1996 | <i>As the Deer Pants</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Keighley) |

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| 1996 | <i>Knowing You Jesus</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Keighley) |
| 1996 | <i>Christ Triumphant, Ever Reigning</i> 2 Tpts, Timps, Organ and Choir | BBC Songs of Praise (Arundel) |
| 1996 | <i>Thine Be the Glory</i> 2 Tpts, Timps, Organ and Choir | BBC Songs of Praise (Arundel) |
| 1996 | <i>Thine Be the Glory</i> 2 Tpts, Timps, Organ and Choir | BBC Songs of Praise (Arundel) |
| 1996 | <i>God Whose farm is All Creation</i> Fl, Ob, Hn, Bn, Harp, Perc, Strings and Choir | BBC Songs of Praise |
| 1996 | <i>Shall we Gather at the River?</i> 2 Fl, Cl, Alto Sax, Brass Quintet, Piano, Bass, Drums and Choir | BBC Songs of Praise |
| 1996 | <i>Great is Thy Faithfulness</i> Fl, Ob, Cl, Bn, Brass Quintet, Piano, Bass, Drums and Choir | BBC Songs of Praise |
| 1996 | <i>All Things Bright and Beautiful</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1996 | <i>Lord, Thy Church on Earth is Seeking</i> Fl, Ob, Cl, Brass Quintet, Keyboard, Bass and Choir | BBC Songs of Praise |
| 1996 | <i>Praise to the Holiest in the Height</i> Fl, Tpt, Hn, Tro, Perc, Strings, Organ and Choir | BBC Songs of Praise |
| 1996 | <i>I Vow to Thee my Country</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>For All the Saints</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Sevenoaks) |
| 1997 | <i>Hills of the North Rejoice</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>Siyahamba</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>Praise My Soul the King of Heaven</i> Strings, Organ and Choir | BBC Songs of Praise |

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| 1997 | <i>What a Friend we have in Jesus</i> Brass Band and Choir | BBC Songs of Praise (Huddersfield) |
| 1997 | <i>Abide with me</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Oxford) |
| 1997 | <i>And Can It Be?</i> Full Orchestra, Organ and Choir | Service at Coventry Cathedral |
| 1997 | <i>O Thou Who Camest from Above</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>Lord of Beauty, Thine the Splendour</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>All Things Bright and Beautiful</i> Fl, Cl, Keyboard and Children's Choir | BBC Songs of Praise |
| 1997 | <i>Now the Green Blade Riseth</i> Fl, Cl, Hn, String Bass, Piano, Organ and Choir | BBC Songs of Praise (Todmorden) |
| 1997 | <i>Lord for the Years</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>Hark What a Sound</i> Brass Quintet, Organ and Choir | BBC Songs of Praise |
| 1997 | <i>O Come, O Come, Emmanuel</i> Brass Quintet, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>Servant Song</i> Fl, Ob, Cl, Hn, Strings, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>Let All the World</i> Brass Sextet, Perc, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>I, The Lord of Sea and Sky</i> Ten Brass, Perc, and Choir | BBC Songs of Praise |
| 1998 | <i>All my Hope on God is Founded</i> Brass Septet, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>Come Down, O Love Divine</i> Brass Quartet, Timps, Organ and Choir | BBC Songs of Praise |

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| 1998 | <i>Battle is O'er</i> Brass Quartet, Timps, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>Thine be the Glory</i> Brass Quartet, Timps, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>Take My Life</i> Fl, Ob, Hn, Bn, Perc, Harp, Organ and Choir | BBC Songs of Praise (Ross-on-Wye) |
| 1998 | <i>All Creatures of our God and King</i> Fl, Ob, Cl, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Skipton) |
| 1998 | <i>Knowing You Jesus</i> Fl, Ob, Cl, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Skipton) |
| 1998 | <i>Be Still and Know</i> Fl, Ob, Cl, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Skipton) |
| 1998 | <i>The Spirit Lives</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise |
| 1998 | <i>I the Lord of Sea and Sky</i> Brass Sextet, Perc, Organ and Choir | BBC Songs of Praise (Darlington) |
| 1998 | <i>O Perfect Love</i> Wind Quintet, Strings, Organ and Choir | BBC Songs of Praise (Stratford) |
| 1998 | <i>Lift High the Cross</i> Wind Quartet, Brass Quintet, Perc, Harp, Organ and Choir | BBC Songs of Praise (Faversham) |
| 1998 | <i>God is Love</i> Fl, Ob, Cl, Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Ludlow) |
| 1998 | <i>He Who Would Valiant Be</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Salisbury) |
| 1998 | <i>O Praise Ye the Lord</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Salisbury) |
| 1998 | <i>Praise my Soul the King of Heaven</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Salisbury) |
| 1998 | <i>Jerusalem</i> Fl, Brass Quartet, Timps, Strings, Organ and Choir | BBC Songs of Praise (Bournemouth) |

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| 1998 | <i>Dear Lord and Father of Mankind</i> Fl, Brass Quartet, Timps, Strings, Organ and Choir | BBC Songs of Praise (Bournemouth) |
| 1999 | <i>There's a Wideness in God's Mercy</i> Fl, Ob, Cl, Brass Quartet, Perc, Harp, Strings, Organ and Choir | BBC Songs of Praise (Hereford) |
| 1999 | <i>Praise to the Lord</i> Fl, Ob, Cl, Hn, Strings, Organ and Choir | BBC Songs of Praise (Whitby) |
| 1999 | <i>Be Still for the Presence of the Lord</i> Ob, Organ and Choir | BBC Songs of Praise (Salford) |
| 1999 | <i>Servant Song</i> Brass Sextet, Perc, Organ and Choir | BBC Songs of Praise (Hereford) |
| 1999 | <i>Father, Lord of all creation</i> Brass Sextet, Perc, Organ and Choir | BBC Songs of Praise (Hereford) |
| 1999 | <i>Tell Out, My Soul</i> Brass Octet, Perc, Organ and Choir | BBC Songs of Praise (Canterbury) |
| 1999 | <i>Lord for the Years</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Bridgewater Hall) |
| 1999 | <i>Be Still for the Presence for the Lord</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Bridgewater Hall) |
| 1999 | <i>Guide me, O thou Great Redeemer</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Bridgewater Hall) |
| 1999 | <i>Praise the Lord! Ye Heavens Adore Him</i> Wind Quintet, Harp, Organ and Choir | BBC Songs of Praise (Cannock) |
| 1999 | <i>Fairest Lord Jesus</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Kendal) |
| 1999 | <i>The Song of St. Nicholas</i> Ob, Cl, Keyboard and Children's Choir | BBC Songs of Praise (N. Ireland) |
| 1999 | <i>I vow to thee my Country</i> Tpt, Strings, Organ and Choir | BBC Songs of Praise (Westminster) |
| 1999 | <i>O Worship the Lord in the beauty of Holiness</i> Tpt, Strings, Organ and Choir | BBC Songs of Praise (Westminster) |

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| 1999 | <i>Guide me, O thou Great Redeemer</i> Tpt, Strings, Organ and Choir | BBC Songs of Praise (Westminster) |
| 1999 | <i>Judge Eternal</i> Tpt, Strings, Organ and Choir | BBC Songs of Praise (Westminster) |
| 1999 | <i>Lord of all Hopefulness</i> Tpt, Strings, Organ and Choir | BBC Songs of Praise (Westminster) |
| 1999 | <i>Here is Love</i> Fl, Ob, Cl, 2 Hns, Perc, Keyboard, Double Bass, Organ and Choir | BBC Songs of Praise (Plymouth) |
| 1999 | <i>God is Love</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Bath) |
| 1999 | <i>Such Love</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Kendal) |
| 1999 | <i>Now Thank We All Our God</i> Fl, Ob, Brass Quartet, Perc, Organ and Choir | BBC Songs of Praise (Birmingham) |
| 1999 | <i>O Praise ye the Lord</i> Fl, Ob, Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Wigan) |
| 1999 | <i>For the Beauty of the Earth</i> Fl, Ob, Tpt, Tro, Perc, Organ and Choir | BBC Songs of Praise (Derby) |
| 1999 | <i>Like a Might River flowing</i> Brass Band and Choir | BBC Songs of Praise (Braunston) |
| 1999 | <i>Christ Triumphant</i> Fl, Ob, Cl, Brass Quartet, Perc, Harp, Strings, Organ and Choir | BBC Songs of Praise (Hereford) |
| 1999 | <i>Here I am Lord</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Greenwich) |
| 1999 | <i>Let all the World</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Greenwich) |
| 2000 | <i>Thine be the Glory</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Rochester) |
| 2000 | <i>Now Thank we all our God</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Rochester) |

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| 2000 | <i>Guide me, O Thou great Redeemer</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Rochester) |
| 2000 | <i>O Praise ye the Lord</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Ipswich) |
| 2000 | <i>Thy Hand, O God, has Guided</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Ipswich) |
| 2000 | <i>All Saints of Wales</i> Brass Quintet, Timps, Harp, Organ and Choir | BBC Songs of Praise (Bangor) |
| 2000 | <i>Hark the Glad Sound</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Northampton) |
| 2000 | <i>We'll Walk the Land</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Winchcombe) |
| 2000 | <i>How Great Thou Art</i> Brass Quintet, Perc, Organ and Choir | BBC Songs of Praise (Winchcombe) |
| 2000 | <i>Eternal Father, Strong to Save</i> Brass Band and Choir | BBC Songs of Praise (Dunkirk) |
| 2000 | <i>Lift High the Cross</i> Brass Sextet, Organ and Choir | BBC Songs of Praise (Paris) |
| 2000 | <i>The King of Love my Shepherd is</i> Brass Octet, Organ and Choir | BBC 1 Easter Day Service (Ramsbury) |
| 2000 | <i>For All the Saints</i> Brass Septet, Timps, Organ and Choir | BBC Songs of Praise (Coventry) |
| 2000 | <i>Jesus Good Above All Other</i> Double Woodwind, 2 Tpt, Perc, Strings, Organ and Choir | BBC Songs of Praise (Wells) |
| 2000 | <i>Lord of all hopefulness</i> Double Woodwind, 2 Tpt, Perc, Strings, Organ and Choir | BBC Songs of Praise (Wells) |
| 2000 | <i>The Day Thou Gavest</i> Brass Quintet and Choir | BBC Songs of Praise (London) |
| 2000 | <i>Now Thank we all our God</i> Full Orchestra and Choir Sunday | BBC Radio 2 Half Hour |

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| 2000 | <i>I the Lord of Sea and Sky</i> Full Orchestra and Choir Sunday | BBC Radio 2 Half Hour |
| 2000 | <i>It Came upon the Midnight Clear</i> Brass Quintet, Organ and Choir | BBC 1 Christmas Day Service (London) |
| 2000 | <i>Hark, the Herald Angels Sing</i> Brass Quintet, Organ and Choir | BBC 1 Christmas Day Service (London) |
| 2000 | <i>O Little Town of Bethlehem</i> Brass Quintet, Organ and Choir | BBC 1 Christmas Day Service (London) |
| 2000 | <i>See Amid the Winter's Snow</i> Orchestra, Choir and Audience | St. Michael's Singers and Coventry Youth Orchestra |
| 2001 | <i>Burns' Grace</i> Fl, Ob, Hn, Harp, Strings, Organ and Choir | BBC Songs of Praise (Alloway) |
| 2001 | <i>Jerusalem my Happy Home</i> Brass Quartet, Organ and Choir | BBC Songs of Praise (Southwell) |
| 2001 | <i>All Things Praise Thee</i> Fl, Ob, Cl, Hn, Perc, Harp, Keyboard, Strings and Choir | BBC Songs of Praise (Belfast) |
| 2001 | <i>To God be the Glory</i> Fl, 2 Sax, Tpt, Tro, Perc, Keyboard, Strings and Choir | BBC Songs of Praise (Scarborough) |
| 2001 | <i>The Strife is O'er</i> Brass Septet, Timps, Organ and Choir | BBC Songs of Praise (Ripon) |
| 2001 | <i>My Song is Love Unknown</i> Brass Septet, Timps, Organ and Choir | BBC Songs of Praise (Ripon) |
| 2001 | <i>Before the Throne of God Above</i> Brass Septet, Perc, Organ and Choir | BBC Songs of Praise (York) |
| 2001 | <i>The Lord's my Shepherd</i> Brass Septet, Perc, Organ and Choir | BBC Songs of Praise (York) |
| 2001 | <i>Before the Throne of God Above</i> Fl, Ob, Hn, Strings, Organ and Choir | BBC Songs of Praise (Cambridge) |
| 2001 | <i>All my Hope on God is Founded</i> Fl, Ob, Hn, Strings, Organ and Choir | BBC Songs of Praise (Cambridge) |

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| 2001 | <i>Dear Lord and father of Mankind</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2001 | <i>Praise my Soul the King of Heaven</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2001 | <i>Guide me, O Thou Great Redeemer</i> Wind Quintet, Organ and Choir | BBC Songs of Praise (Oswestry) |
| 2001 | <i>For all the Saints</i> Wind Quintet, Organ and Choir | BBC Songs of Praise (Oswestry) |
| 2001 | <i>Sing of the Lord's Goodness</i> Wind Band and Choir | BBC Songs of Praise (Solent) |
| 2001 | <i>Lord of Beauty thine the Splendour</i> Fl, Cl, Bn, Hn, 2 Tpt, Perc, Double Bass, Organ and Choir | BBC Songs of Praise |
| 2001 | <i>Praise the Lord, ye heavens Adore Him</i> Wind Quintet, Organ and Choir | BBC Songs of Praise (Taunton) |
| 2001 | <i>Fairest Lord Jesus</i> Fl, Ob, Strings, Organ and Choir | BBC Songs of Praise (Amsterdam) |
| 2001 | <i>Before the Throne of God Above</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Cambridge) |
| 2001 | <i>Drop, Drop Slow Tears</i> Ob, Organ and Choir | BBC Songs of Praise |
| 2001 | <i>Jesus Shall Take the Highest Honour</i> Wind Quartet, Perc, Piano, Double Bass and Choir | BBC Songs of Praise (Maidenhead) |
| 2001 | <i>O Worship the King</i> Wind Quintet, Organ and Choir | BBC Songs of Praise (Isle of Wight) |
| 2001 | <i>How Deep the Father's Love for us</i> Fl, Ob, Hn, Strings, Organ and Choir | BBC Songs of Praise (Preston) |
| 2001 | <i>When A Child is Born</i> Full Orchestra | Coventry Youth Orchestra |
| 2002 | <i>I Lift my Eyes</i> Fl, Ob, Cl, Hn, Cello, Keyboard, Organ and Choir | BBC Songs of Praise (Tideswell) |

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| 2002 | <i>God Who Made the Earth</i> Fl, Ob, Cl, Hn, Cello, Keyboard, Organ and Choir | BBC Songs of Praise (Tideswell) |
| 2002 | <i>Spirit of God</i> Fl, Tpt, Tro, Piano, Bass, Drums and Choir | BBC Songs of Praise (Cruise Ship Orianna) |
| 2002 | <i>Will your Anchor Hold</i> Cl, Tpt, Tro, Piano, Bass, Drums and Choir | BBC Songs of Praise (Cruise Ship Orianna) |
| 2002 | <i>All Glory, Laud and Honour</i> Fl, Ob, Hn, Tpt, Tro, Timps, Organ and Choir | BBC Songs of Praise |
| 2002 | <i>O Valiant Hearts</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Pangbourne) |
| 2002 | <i>Falklands Hymn</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Pangbourne) |
| 2002 | <i>Eternal father, Strong to Save</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Pangbourne) |
| 2002 | <i>St. Patrick's Breastplate</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Belfast) |
| 2002 | <i>O Sacred Head Sore Wounded</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Belfast) |
| 2002 | <i>Dear Lord and Father of Mankind</i> Brass Quintet and Choir | BBC Songs of Praise (Reading) |
| 2002 | <i>Christ is Made the Sure Foundation</i> Fl, Cl, Hn, Harp, String Quartet Organ and Choir | BBC Songs of Praise |
| 2002 | <i>The First Nowell</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Bridgewater Hall) |
| 2002 | <i>How Lovely is thy Dwelling Place</i> String Orchestra, Organ and Choir | BBC Songs of Praise (Aberdeen) |
| 2002 | <i>O Praise Him!</i> Fl, Ob, Hn, Violin, Harp, Organ and Choir | BBC Songs of Praise (Kendal) |
| 2002 | <i>Teach me to Dance</i> 2 Tpt, 2 Sax, Tro, Piano, Bass, Drums and Choir | BBC Songs of Praise (Knowle) |

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| 2002 | <i>Amazing Grace</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (St. Giles, Cripplegate) |
| 2003 | <i>Tell me the Old, Old Story</i> Fl, Cl, 2Hn, 2 Tpt, Harp, Perc, Piano, Bass, Strings and Choir | BBC Songs of Praise (Nashville) |
| 2003 | <i>Oh Beautiful for Spacious Skies</i> Fl, Cl, 2Hn, 2 Tpt, Harp, Perc, Piano, Bass, Strings and Choir | BBC Songs of Praise (Nashville) |
| 2003 | <i>Let All the World</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2003 | <i>My Jesus, My Saviour – Say it Loud</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2003 | <i>Unto us is Born a Son</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Bridgewater Hall) |
| 2003 | <i>Now Thank we all our God</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Croydon) |
| 2003 | <i>Wolvercote</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Croydon) |
| 2003 | <i>Tell out, my Soul</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Croydon) |
| 2003 | <i>All Creatures of our God and King</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Chelsea) |
| 2003 | <i>We Plough the Fields and Scatter</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Chelsea) |
| 2003 | <i>Father, Lord of all Creation</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Exeter) |
| 2003 | <i>Lead us Heavenly Father</i> Brass Quartet, Organ and Choir | BBC Songs of Praise (Oman) |
| 2003 | <i>For all the Saints</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Brecon) |
| 2004 | <i>The Easter Song of Praise</i> Brass Septet, Organ and Choir | BBC Songs of Praise (South Africa) |

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| 2004 | <i>Crown Him with Many Crowns</i> 2 Tpt, Organ and Choir | BBC Songs of Praise (Guernsey) |
| 2004 | <i>Lord, for the Years</i> 2 Tpt, Organ and Choir | BBC Songs of Praise (Guernsey) |
| 2004 | <i>I Cannot Tell</i> Wind Quintet, Organ and Choir | BBC Songs of Praise (Cirencester) |
| 2004 | <i>Come, ye Thankful People Come</i> Wind Quintet, Organ and Choir | BBC Songs of Praise (Cirencester) |
| 2004 | <i>To God be the Glory</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2004 | <i>O Worship the King</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Belfast) |
| 2004 | <i>For all the Saints</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Ely) |
| 2004 | <i>On Christmas Night</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Ely) |
| 2004 | <i>Bethlehem Boy</i> Brass Quintet, Piano, Perc and Choir | BBC 1 Christmas Day Service (Coventry) |
| 2004 | <i>Mary's Boy Child</i> Brass Quintet, Piano, Perc and Choir | BBC 1 Christmas Day Service (Coventry) |
| 2004 | <i>Go, Tell it on the Mountain</i> Brass Quintet, Piano, Perc and Choir | BBC 1 Christmas Day Service (Coventry) |
| 2005 | <i>I Danced in the Morning</i> Brass Septet, Timps, Organ and Choir | BBC Songs of Praise (Bury St. Edmunds) |
| 2005 | <i>To God be the Glory</i> Fl, Cl, Hn, 2 Tpt, Tro, Perc, Cello, Guitar, Bass, Keyboard and Choir | BBC Songs of Praise (Gateshead) |
| 2005 | <i>Christ is Made the Sure Foundation</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |
| 2005 | <i>O Worship the Lord in the Beauty of Holiness</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |

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| 2005 | <i>Alleluya, Sing to Jesus</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |
| 2005 | <i>Thy Hand, O God has Guided</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |
| 2005 | <i>The Day of Resurrection</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |
| 2005 | <i>At the Lamb's High Feast we Sing</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |
| 2005 | <i>Ye Choirs of New Jerusalem</i> Brass Septet, Timps, Organ and Choir | For Easter Day Service in Rochester Cathedral |
| 2005 | <i>I Vow to thee my Country</i> Brass Quintet, Organ and Tenor Solo | BBC Songs of Praise |
| 2005 | <i>Will You Come and Follow?</i> Fl, Ob, Hn, Bn, Piano, Double Bass and Choir | BBC Songs of Praise (Studio Recording) |
| 2005 | <i>One More Step Along the Way</i> Fl, Ob, Hn, Bn, Piano, Double Bass and Choir | BBC Songs of Praise (Studio Recording) |
| 2005 | <i>There's a Quiet Understanding</i> Brass Quartet, Organ and Choir | BBC Songs of Praise (Norwich) |
| 2005 | <i>For the Fruits of His Creation</i> Woodwind Quartet, Brass Quintet and Choir | BBC Songs of Praise (Goodnestone Gardens) |
| 2005 | <i>Jerusalem</i> Woodwind Quartet, Brass Quintet and Choir | BBC Songs of Praise (Goodnestone Gardens) |
| 2005 | <i>For All the Saints</i> Brass Octet, Organ and Choir | BBC Songs of Praise (Coventry) |
| 2005 | <i>O Little Town of Bethlehem</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2005 | <i>Calon Lan</i> Double Woodwind, 2 Hn, Tpt, Timps, Harp and Choir | BBC Songs of Praise (Bryn Festival) |
| 2006-7 | <i>18 Themes from Bond Films</i> Organ Duet | Roger Sayer and Charles Andrews |

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| 2006 | <i>Let All Creatures Dance</i> Fl, Ob, Cl, Bn, 2Hn, Harp, Strings and Choir | BBC Songs of Praise (Birmingham) |
| 2006 | <i>Beauty for Brokenness</i> Fl, Ob, Cl, Bn, 2Hn, Harp, Strings and Choir | BBC Songs of Praise (Birmingham) |
| 2006 | <i>Immortal, Invisible</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Symphony Hall) |
| 2006 | <i>Praise my Soul</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Symphony Hall) |
| 2006 | <i>Christ is Made the Sure Foundation</i> Fl, Cl, 2Hn Cello, Harp, Organ and Choir | BBC Songs of Praise (Stratford) |
| 2006 | <i>Jerusalem</i> Fl, Cl, 2Hn Cello, Harp, Organ and Choir | BBC Songs of Praise (Stratford) |
| 2006 | <i>Praise and Thanksgiving</i> Brass Quintet, Organ and Choir | BBC Songs of Praise |
| 2006 | <i>Before the Throne of God Above</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Ripon) |
| 2006 | <i>The Lord's My Shepherd</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Ripon) |
| 2006 | <i>Great is thy Faithfulness</i> Full Orchestra, Organ and Choir | BBC Songs of Praise (Albert Hall) |
| 2006 | <i>Count your Blessings</i> Full Orchestra, Organ and Solo Voice (Katherine Jenkins) | BBC Songs of Praise (Albert Hall) |
| 2006 | <i>Name of all Majesty</i> Wind Quintet, Harp, Organ and Choir | BBC Songs of Praise (St. Asaph) |
| 2006 | <i>Cwm Rhondda</i> Wind Quintet, Harp, Organ and Choir | BBC Songs of Praise (St. Asaph) |
| 2006 | <i>Unto us is Born a Son</i> Eleven Brass, Timps, Organ and Choir | BBC Songs of Praise (Thursford) |
| 2006 | <i>Sussex Carol</i> Eleven Brass, Timps, Organ and Choir | BBC Songs of Praise (Thursford) |

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| 2006 | <i>The First Nowell</i> Brass Quintet, Timps, Organ and Choir | BBC Songs of Praise (Lichfield) |
| 2007 | <i>Holy, Holy, Holy</i> Brass Quartet, Timps, Organ and Choir | BBC Songs of Praise (Lichfield) |
| 2007 | <i>The Church's One Foundation</i> Brass Quartet, Timps, Organ and Choir | BBC Songs of Praise (Lichfield) |
| 2007 | <i>O for a Thousand Tongues</i> Brass Sextet, Timps, Organ and Choir | BBC Songs of Praise |
| 2007 | <i>The Church's One Foundation</i> Brass Sextet, Timps, Organ and Choir | BBC Songs of Praise |
| 2007 | <i>Little Donkey – Little Jesus Sweetly Sleep</i> Full Orchestra and Children's Choir | BBC Songs of Praise (Albert Hall) |
| 2007 | <i>When The Saints</i> Full Orchestra and Choir | BBC Songs of Praise (Albert Hall) |
| 2007 | <i>I Vow to thee my Country</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Rochester) |
| 2007 | <i>Here I am Lord</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Hexham) |
| 2000 - 2007 Aled | 40 Arrangements, Instrumentations and Orchestrations for Jones' concert tours | |
| 2005 - 2007 | 10 Arrangements, Instrumentations and Orchestrations for Robert Prizeman's vocal group 'Libera' | |
| 2008 | <i>I Bind unto myself Today</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Enniskillen) |
| 2008 | <i>Be Thou my Vision</i> Brass Quintet, Organ and Choir | BBC Songs of Praise (Enniskillen) |
| 2008 | <i>Christ Triumphant</i> Ten Brass Instruments, Timpani, Organ and Choir | BBC Songs of Praise (Truro) |
| 2008 | <i>Lord, for the Years</i> Ten Brass Instruments, Timpani, Organ and Choir | BBC Songs of Praise (Truro) |

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| 2008 | <i>Let All the World</i> Full Orchestra and Choir | BBC Songs of Praise (Albert Hall) |
| 2008 | <i>Blessed Assurance</i> (<i>'Moody and Sankey'</i> medley) Full Orchestra and Choir and Soloist (Darius Danesh) | BBC Songs of Praise (Albert Hall) |
| 2008 | <i>Away in a Manger</i> Full Orchestra and Children's Choir | BBC Songs of Praise (Albert Hall) |
| 2008 | <i>I Hear the Voice of Jesus Say</i> Small Orchestra drawn from players from the London Symphony Orchestra | BBC Songs of Praise (St. Luke's, London) |
| 2008 | <i>When in our Music</i> Small Orchestra drawn from players from the London Symphony Orchestra | BBC Songs of Praise (St. Luke's, London) |
| 2008 | <i>Songs of Praise Signature Tune</i> Small Orchestra drawn from players from the London Symphony Orchestra | BBC Songs of Praise (St. Luke's, London) |
| 2009 | <i>Holy, holy, holy!</i> Brass Band and Choir | BBC Songs of Praise (Birmingham) |
| 2009 | <i>I Believe</i> Brass Band and Solo Voice (Jonathan Ansell) | BBC Songs of Praise (Birmingham) |
| 2009 | <i>I'll Walk with God</i> Brass Band and Solo Voice (Jonathan Ansell) | BBC Songs of Praise (Birmingham) |